

MOTION PICTURE HERALD

RECEIVED
JAN 7 1951

KEEPING THE FAITH

Q *If, through all his days, a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.*

Q *It is like that, too, with journals of business. Publications that matter have the attributes of personality.*

Q *Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.*



1915-1950

Better Theatres
for JANUARY

Checking Auditoriums for
A More Dramatic Image

DEALING WITH FILM GATE HEAT

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JANUARY 7, 1951

HONOR ROLL

"TAKE ME OUT TO THE BALL GAME"

"LITTLE WOMEN"

"COMMAND DECISION"

"THE BRIBE"

"THE BARKLEYS OF BROADWAY"

"THAT MIDNIGHT KISS"

"NEPTUNE'S DAUGHTER"

"THE STRATTON STORY"

"IN THE GOOD OLD SUMMERTIME"

"ANY NUMBER CAN PLAY"

"THE DOCTOR AND THE GIRL"

"THAT FORSYTE WOMAN"

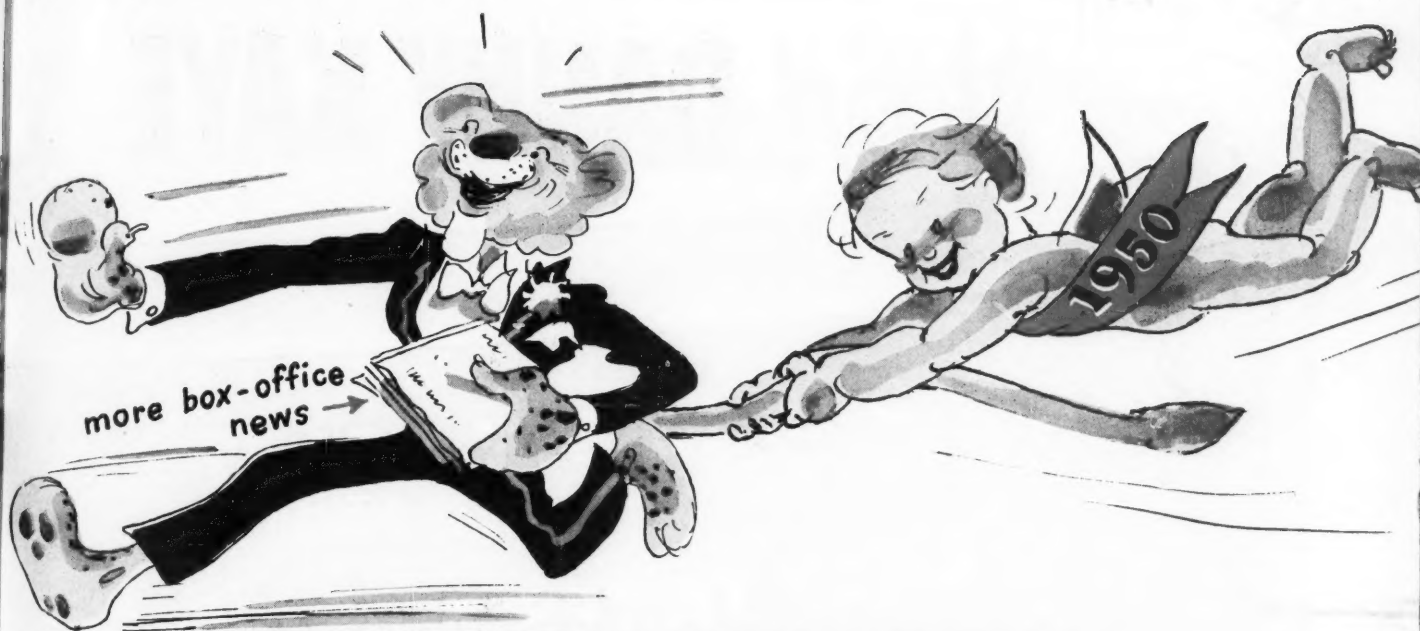
"ADAM'S RIB"

"ON THE TOWN"

and many more M-G-M triumphs!



WAIT! DON'T CLOSE
THE BOOKS YET!



A GREAT FINISH TO A GREAT YEAR!

Our Anniversary Year was brimful of M-G-M Box-office hits, but Leo always finishes in a blaze of glory! Look!

"ON THE TOWN" (Technicolor)

Sets all-time record for biggest week in 17-year Music Hall history! Terrific nationwide!

"BATTLEGROUND"

New special pre-release engagements confirm New York and Los Angeles verdict of box-office smash!

"EAST SIDE, WEST SIDE"

Launched to the nation at State, N. Y. socko World Premiere!

"ADAM'S RIB"

Continues its top spot as one of M-G-M's Biggest grossers of the year!

"AMBUSH"

Twenty holiday pre-release dates forecast big biz for M-G-M's BIG Western!

"KEY TO THE CITY"

Coast Preview riotously predicts "best Clark Gable hit in years!"

"THE REFORMER AND THE REDHEAD"

Wow! Press-time flash! Another Preview! Another M-G-M comedy sensation!

★

SURE! IT'S "M-G-M NIFTY IN 1950!"

From WARNER BROS! The Company that's rec

Now! **DANNY KAYE**

THE HASTY HEART

RONALD REAGAN · PATRICIA NEAL · RICHARD TODD

LADY TAKES A SAILOR

JANE WYMAN · DENNIS MORGAN

ALWAYS LEAVE THEM LAUGHING

MILTON BERLE · VIRGINIA MAYO

MONTANA

ERROL FLYNN · ALEXIS SMITH

COLOR BY
TECHNICOLOR

CHAIN LIGHTNING

HUMPHREY BOGART · ELEANOR PARKER

YOUNG MAN WITH A HORN

KIRK DOUGLAS · LAUREN BACALL · DORIS DAY

...red to Beat every program in its history!

the Inspector General

IN COLOR BY
Technicolor

BRIGHT LEAF

GARY COOPER LAUREN BACALL PATRICIA NEAL JACK CARSON

THE VICTIM

JOAN CRAWFORD DAVID BRIAN

PERFECT STRANGERS

GINGER ROGERS DENNIS MORGAN

ALFRED HITCHCOCK'S

STAGE FRIGHT

JANE WYMAN MARLENE DIETRICH MICHAEL WILDING RICHARD TODD

GLASS MENAGERIE

JANE WYMAN KIRK DOUGLAS GERTRUDE LAWRENCE

DAUGHTER OF ROSIE O'GRADY

JUNE HAVER GORDON MACRAE

COLOR BY
TECHNICOLOR



20 o'clock
HIGH



SKY-HIGH!



THE ACCLAIM AND THE GROSS
AS ALL RECORDS FALL IN THE
FIVE THEATRE LOS ANGELES
PRE-RELEASE ENGAGEMENT

ANOTHER **BIG** REASON WHY

*There'll Be No Business Like **20** Business in 1950!*

CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

VOL. 178, No. 1

January 7, 1950



MID-CENTURY

ONCE upon a time, and it does not seem so long ago, the Twentieth Century was a stupendous beckoning vista of adventure, hope and mystery.

Now we stand in the middle of it, still thrilled with hopes, and proud of its attainments, and, one may suspect, all somewhat unhappy about its failures, which of course are ours, yours and mine. We expected a better world at the threshold of 1950. It is still ahead to be won.

But for our institution of the motion picture there are some proper encouragements and satisfactions. It is one of the real successes of this racing half-century.

Those of us who can remember the turn of the century, with its tinpot, tatterdemalion enterprises of black tents, vaudeville "chasers" and airdromes and its absurd little bits of risqué excerpts from music hall and carnival acts have a special sort of realization of the magnificent exhibition plant of today and the incomparable skills of its product, so enriched by the talents of production, actors, writers, directors and musicians, colorists, chemists and photographers in specializations undreamed when the years were young.

Probably never before did a popular art have so much to learn so soon and so fast as the motion picture. But it had behind it the drive of the eager people who were coming to America as the land of opportunity. Preponderantly these people were the builders of the art as they took over as the vendors to their fellows. In a very accurate sense a lot of the new art of the screen and the new people of America grew up and developed together. That was why it came about that the motion picture began, and has mostly continued to be, an expression of opulent success—the kind they had dreamed about. And there, no doubt, is the origin of the effulgent hoopla which has come to be associated with the word "Hollywood," which in this instance is but a crystallization of the big all-American wish.

In a very true fashion the motion picture by its box office preferences across the years has said a powerful and effective lot about what the people want, and it has been said in an effective manner which could not have been approximated by any order of questionnaire or survey. This has gone into the shaping of our literature, our daily press, our stage, and mayhap, although hard to prove, into our politics. Probably not more than half of our peo-

ple in this most literate of countries are skilled in words, either in what they read or what they say, but in the motion picture made for them, and so much made by them, they have had an order of expression for a great national audience the like of which the world has never seen before. That is a service which has helped to make their will and wishes take effect in the making of the America, and the world, which we have in 1950.

Therein is vast achievement, and not a bit the less by having been accomplished without conscious deliberate purpose beyond the immediate service of the audience. That, too, is the American way. It has progressively given us all we have. In its fashion the press has rather tried the like but with no such subtle, ever pressing, and much less obvious address at influence.

In an amazingly effective manner the motion picture is an expression of the will of the whole people.

That the great institution of the screen, the world screen, erected by the American industry should have come into being in this fifty years is the more remarkable as one considers the endless flow of dynamic, and often destructive, pressures the world around, and at home. It is an achievement in the arts of peace in a half century swept by the two greatest wars in history, and in the long continued face of the threats of another. The feature picture became a firmly established dominant form in 1915 and from that day to this the world and its markets have been in turmoil. Through these years when the really great markets have been in munitions and the endless preparations for the war, the motion picture, entertainment of the millions has steadily risen in power, prosperity and significance.

Because so much of our news in this industry is ever about its day-to-day controversies and issues of trade we convey, even to ourselves a concept of endless strife and wars of enterprise. That is the closeup scene, only. The long view is a scene of mighty progress and great attainment. One may suppose that if we knew about all the trouble that Cheops had with the contractors and masons, even the pyramids would not be so majestically big.

Our Twentieth Century has delivered no success that surpasses the screen, and none which can look more bravely into tomorrow.

—Terry Ramsaye

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Letters to the Herald

An Exhibitor Explodes— In Several Directions

TO THE EDITOR:

This is not a commentary by an exhibitor; this is an explosion, believe me . . .

The exhibitor has many shortcomings, an outstanding one being, or may be, foolhardiness in spending money for the construction of his house. Whether that be true or not, it is a rare bird of a director, and a still rarer bird of a producer who can with clean hands belabor him who retails the product to the consumer as the party responsible for whatever ails the business.

The theatre is attractive, the temperature is comfortable, the screen is clear, the projection is satisfactory, and the sound is perfection itself. What is the matter?

The matter is, Mr. Editor, that there are a number of, shall I say, more or less minor blemishes, insidious splotches, which add up to an astonishing total of disapproval, and an appalling loss of patronage.

The makers of pictures have advanced far enough to know what to put into them; but evidently not far enough to know what not to put into them. Try this enumeration on your piano:

Bathroom Scenes—Out, regardless of the attractiveness of the installation or the quantity of suds in the tub.

Bedroom Scenes—Out, except where the story demands. And there can never be a demand for the male sprawling over the bed, not in motion pictures.

Kissing Scenes—The longer and more amorous the contact, the louder the groans and grunts from the males, and the more audible the sighs from the females. For greetings, for farewells, within the family and such, it is accepted. The love-kiss invariably gets the raspberries from the younger set, the immature, the impatient adults. And, believe me, the smart alecs can ruin even an otherwise good picture, besides driving an exhibitor crazy. Take a tip from the Westerns—out.

Drinking and Smoking Scenes—No di-

This letter is from an old subscriber of Motion Picture Herald. He is Joseph Gray, who owns and operates a namesake theatre at Spangler, Pa. His house seats 300, is the only one in a town of 3,200 population, located in Cambria County about 70 miles east of Pittsburgh.

Many of the views expressed in the letter appearing here are shared by other small town exhibitors, according to communications already published in "Letters to the Herald."

This page is open for affirmation or rejection of Exhibitor Gray's position. What do you think?—The Editor.

rector can put a "good" woman across if she smokes and drinks. It just can't be done without detracting from her appeal. And here is a circumstance that baffles all reason and experience. Pre-holidays, football, baseball, carnivals, picnics and all the like are seasonal competitors; but booze gets the play in the movies; and booze goes on forever.

Stripping Scenes—Ninety-nine per cent of theatre patronage comes to see a show; not exhibitionism of one degree or another. Will someone in authority please explain the value, in drama or art, of a male running around in shorts? Is this supposed to be a sexual stimulant?

Psychotics and Neurotics — Even though the people who read this abnormal trash come to see the show, their number is inconsequential; it doesn't count. All others dislike them. Movie houses are not psychiatric clinics. The movie-going public is not interested in the subtle distinctions of insanity.

Sex—Out completely, you know what I mean. Some Freudian would counter that sex is the most fundamental urge in human nature and therefore justifies elaborate delineation. . . . Sex is a fire. Controlled and confined to the furnace, the kitchen stove, the industrial plant, fire is essential to modern living. No sane man, however, would scatter fire about in a dry forest, start it in a hay-filled dairy barn, or light it up in a 27-story hotel. So with sex. One either handles it with hallowed controls; or it handles him with degradation. I fear the movies have a lot against them on this count. Were the movies invented to administer aphrodisiac potions? Are the movies

the right place to energize the lassitude of the "dull, stale, tired bed?"

Smutty Cracks and Dialogue—Out, and be damned to him who says me nay. They may be accepted in the higher circles of the Hollywood slums; but to take advantage, by that means, of those who come to enjoy a show is a self-revelation of innate vulgarity and low-breeding.

Propaganda—What a truckload! It engenders antagonism in the uninitiated, who hold the exhibitor responsible for his screen. . . . Picture a more or less static and limited drawing population where repeat or habit attendance is paramount. One-half German, some running back to pre-Revolutionary days; one-half Irish, Scotch and English, a portion of which extends back to that period; another half of first, second and some third generation Italians; and yet another half of Poles and Slavs; and there you have a group that can be offended.

If, in a small town the theatre loses a minimum of five patrons a year because of any one or all items of affronting, in 10 years 50 customers have been lost, plus others directly influenced, plus others indirectly influenced, plus others ordinarily indifferent. Would the makers of pictures take time to estimate what it means to the exhibitor to lose patronage faster than it can be regained?

Social and Racial Equality, Intolerance, Problems—Is that to be the post-war burden of the movies? It is not prophetic to say that the "Welfare State" will be the adopted darling of the movies when the Congressional elections roll around. It is simple mathematics. Are the movies some form of "nuisance" that political office holders must be placated in order that they may be permitted to exist? Do the movies have to exert themselves to remove prejudices?

There are other important things, such as the good character and reputation of actors, the continual blare of instruments, too much talk. But the point I want to make is why antagonize and offend the "better" classes of possible patronage by the interjection of matter foreign to entertainment? Must the movies be held in contempt? If so, where is the fault?

My over-all judgment is: Given a competent author who can fashion a sparkling comedy, or one who knows how to create a wholesome, gripping story, and given a director who knows how to transpose it to the screen, then there is very little, if anything, the matter with movies.—**JOSEPH GRAY, Gray Theatre, Spangler, Pa.**

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NEW exhibition company plans national art circuit Page 16

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HALF OF the top ten grossing pictures in Britain come from U. S. Page 24

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FOR THE RECORD

THE TOP-GROSSING PICTURES OF THE 1948-49 SEASON

Motion Picture Herald herewith lists alphabetically the top-grossing pictures in the 1948-49 season (September to September):

JOHNNY BELINDA (Warner Brothers)

THE PALEFACE (Paramount)

RED RIVER (United Artists)

THE SNAKE PIT (20th Century-Fox)

THE THREE MUSKETEERS (Metro-Goldwyn-Mayer)

PEOPLE in the News

ROBERT C. MARONEY, formerly head of the RKO foreign department's 16 mm division, has left that post in New York to become assistant manager of RKO Radio's offices in Panama. ARTHUR HERSKOVITZ, assistant to Mr. Maroney, now heads the 16mm department.

ROBERT E. KITNER has been elevated from executive vice-president of the American Broadcasting Company to president, succeeding MARK WOODS, who has been named vice-chairman of the company.

RAY M. HENDRY and SIDNEY L. COHEN, assistant general manager and booker-buyer, respectively, of Intermountain Theatres, Inc., Salt Lake City, have been promoted to associate general managers of the circuit, succeeding the late TRACY BARHAM, it was announced Wednesday in New York by LEONARD H. GOLDENSON, president.

HARRY PERELWITZ has resigned as executive secretary of Allied Independent Theatre Owners of Wisconsin, because of the pressing nature of his other activities. The resignation was effective this week.

GEORGE H. MACKENNA, Buffalo, N. Y., exhibitor, has been appointed to head a committee formed in that area to promote the showing of a trailer urging support of the Sister Kenny Fund.

JAKE EHRLICH, San Francisco attorney, will receive the Variety Club of California's first annual "Award for Humanitarianism" for his successful milk-fund campaign for school children.

ELMER HOLLANDER, buyer and booker for the Allied Motion Picture Theatre Service, Philadelphia, has resigned. He will be succeeded by ROY SULLENDER.

RICHARD GRIFFITH, formerly executive secretary of the National Board of Review, has been appointed assistant to IRIS BARRY, director of the Museum of Modern Art Film Library in New York.

PAT MCGEE, general manager for Cooper Foundation Theatres, was named chief barker for the newly-established Variety Tent No. 37, Denver, which is a continuation of the Rocky Mountain Screen Club. Other officers include BERNIE HYNES and HALL BAETZ, assistant chief barkers; WILLIAM HASTINGS, property master, and HARRY GREEN, dough guy.

ARTHUR SACHSON, general sales manager of Samuel Goldwyn Productions for the past four years, has resigned.

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This week in pictures



AND SO IT IS DONE. . . . The signing of deal setting apart Paramount theatres and the Paramount picture company. The scene in New York as Adolph Zukor, picture company board chairman, touches pen to paper. Flanking him are Leonard Goldenson, left, United Paramount Theatres president; and Barney Balaban, president of Paramount Pictures.

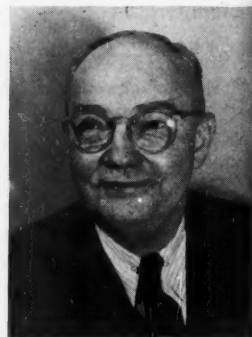
AT THE OVERSEAS PRESS CLUB screening last week in New York's Waldorf-Astoria Hotel of "Guilty of Treason": Francis Cardinal Spellman, Archbishop of New York; Martin Quigley; and Edward A. Golden, producer of the picture.



SPECIAL SCREENING, of Eagle Lion's "The Great Rupert," at the Museum of Modern Art, New York, last week. At the left, some of those attending: Billy Rose, Jinx Falkenburg, Paulette Goddard, Tex McCrary, Jimmy Durante, and Eleanor Holm. Mr. Durante is comedian-star of the film.



LOUIS TALCOTT STONE, New York attorney, is the new executive assistant to David O. Selznick, producer. He had been with ASCAP. After Hollywood conferences with Mr. Selznick, he will work in Europe on two contemplated pictures.



FRANK ST. LEGER has become 20th-Fox producer of films for television. He was assistant chief executive of the Metropolitan Opera.



"ACADEMY AWARD WINNER" was the praise of West Coast critics and columnists given to Darryl F. Zanuck's "Twelve O'Clock High" last week following a mammoth world premiere at Grauman's Chinese theatre. Above are Gary Merrill and Millard Mitchell, with star Gregory Peck in the background.



TEACHING A YOUNG FAN the art of whittling is James Stewart, right, who is starred in "Broken Arrow," based on the Elliott Arnold best-seller. The picture has been filmed in Technicolor, and was directed by Delmer Daves with Julian Blaustein producing.



CORINNE CALVET, left, is the luscious French miss who shares starring honors with Dan Dailey and Colleen Townsend in 20th Century-Fox's rollicking comedy, "When Willie Comes Marching Home." The John Ford picture premiered in Miami last weekend.



"DAKOTA LIL" is the title of Edward Alperson's Cinecolor production which 20th Century-Fox releases in February. Chiefly involved in the wild and woolly proceedings are George Montgomery and Marie Windsor, above



ROMANTIC TWOSOME, William Lundigan and Dorothy McGuire, left, are paired in "Mother Didn't Tell Me." Twentieth Century-Fox is offering \$7,500 in prizes to exhibitors turning in the best showmanship campaigns on the picture, which is to be released in March.

(Advertisement)

Many Happy Returns



IN CHICAGO, above, at the State Lake; and, below, at the Roosevelt. Business was good in the Loop, extraordinarily good in the neighborhood houses.



TRAMP, TRAMP, TRAMP—The feet of marching thousands of film patrons, dropping their delightful dollars at the box office on the way, pounded out a resounding chorus of good cheer at the nation's theatres to mark one of the happiest holiday periods in years. North, east, south and west, the key cities' big houses hung out the Standing Room Only sign, the ledgers dripped black ink, and it was a really Happy New Year. The lines went round-and-round the block, the longest at New York's Radio City Music Hall. It was a happy augury for a year getting under way.

The rush started the day after Christmas and every day that week managers were happily phoning hourly with new record figures. By the end of the New Year's weekend they were running short of superlatives.

Radio City Music Hall, which did a record \$172,000 Christmas week, estimated Wednesday that this week, the third for MGM's "On the Town," would bring in \$177,000. The greatest single day in the history of the house was Saturday, December 31, with a gross of \$35,500.

In New York, the Roxy, with "Prince of Foxes" could claim as much attention as the Music Hall. The picture grossed \$160,000 in its first week. On Christmas Monday, the gross of \$30,609 was called the largest holiday gross in the theatre's history.

The Paramount and the Rivoli, playing "Samson and Delilah," ended the week with almost \$200,000, a one-film record.

A new entry in New York was Republic's "Sands of Iwo Jima," which opened Friday at the Mayfair, and proceeded to hang up a mark of \$64,000, a new high for a regular scale run.

Another New York record maker was Warners' "Inspector General" at the Strand, where, with Vaughn Monroe on the stage, business was close to capacity at

every show. The figure was reported at \$62,000 for Friday through Monday.

The Capitol on Broadway had its greatest holiday week in four years. In the nine days from December 25 through January 2 attendance totaled 135,304. The picture, MGM's "Adam's Rib," broke its opening day record in the second Sunday, January 1, with 13,178 paid admissions.

Out of town the story was the same. In Boston, the RKO playing Howard Hughes' "The Outlaw," with Jane Russel in person, broke all house records for a single day, January 1, with \$14,000.

Some typical reports:

In Boston, the year's last week brought the best business of the year.

Indianapolis: The New Year's weekend was even better than the Christmas holidays.

Atlanta managers are all happy. Business was way above average.

In Los Angeles, with "12 O'Clock High" opening in five houses, and the others with strong attractions, the holiday week was extremely good.

In Chicago, neighborhood theatres, especially those of the Balaban and Katz chain with stage shows, did extraordinarily well. Loop theatres also were strong.

Cincinnati reported that grosses in all houses downtown were the best in months.



POLICEMAN. George Saredis, New York policeman ordinarily stationed at the Holland Tunnel, did a shift at the Radio City Music Hall. He remarked, after a half hour one cold morning: "People mainly ask what time the show goes on." Left: Waiting to see MGM's "On the Town."

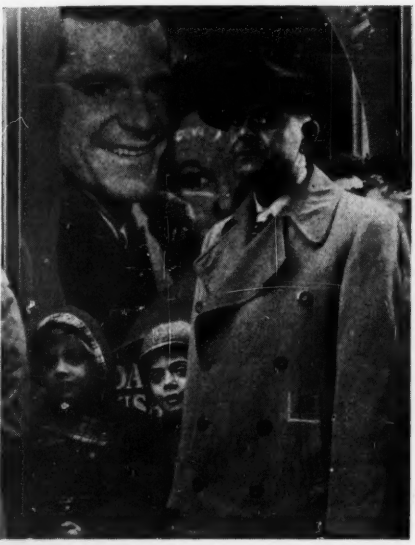


DAY OFF. Mr. and Mrs. Dave Herlihy, of Manhattan, on the Radio City Music Hall line. Said Mr. Herlihy: "We do this just once a year. Otherwise, we just go to the theatre near us. It's cold, but we think it's worth it. We'll get in. We're pretty near the door now."



AT THE ROXY, New York, left, for 20th-Fox's "Prince of Foxes." Above, the Music Hall crowd.

at Nation's Box Office



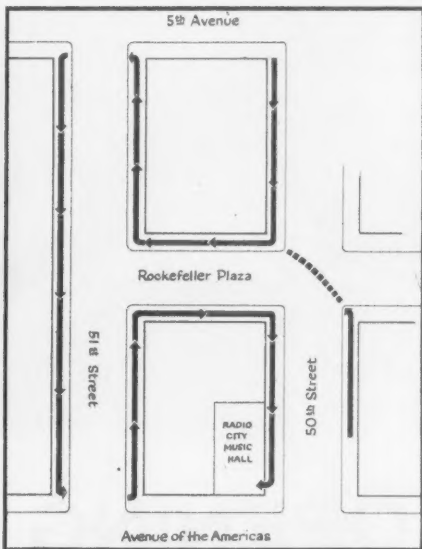
HOUSEWIVES. From Hollis and Ozone Park, on Long Island, Mrs. A. Bauer and Mrs. M. Heck say on the Music Hall line: "We haven't been here since last year. We haven't much time. It's far away. This time it's worth it. We go to the local movies, but the Music Hall is worth getting into."

AT RIGHT, AT right below, and below, are some of the crowds and the arrangements for handling them by the Radio City Music Hall, New York. At the right, a line on both sides of 51st Street. At the right below, the line as it ended some nine blocks away—a half mile—last Thursday morning. The map below shows the arrangement finally worked out by the Hall, after the snaking line ending at various places on Fifth Avenue.

BERNARD YELOWITZ, waiting on the Music Hall line, with his children, Susan and Larry: "We come from Brooklyn, just once a year to the Music Hall. I don't know whether it's worth it. My wife is down the line somewhere. She's taking a walk. Lots of people do that. I'm cold."



TOURISTS. One of four busloads from Baltimore. A B. & O. excursion tour features the Music Hall, an NBC tour, and a two-hour look at New York. The Hall comes first. The idea of running buses 150 miles to the Hall originated with a railroad passenger agent, who said business was terrific.



REVIEWS GREAT

BUSINESS

The Trap



OPENING RADIO CITY

STERRIFIC!

LOS ANGELES AND NEW ORLEANS openings beat last year's big Holiday shows by soaring margins, as Samuel Goldwyn's big new hit sets dizzy boxoffice pace for early 1950!

Trapper Boys Had This One Tabled!...

"Strong, emotional drama... will be much in the running in the upcoming months."

—M.P. DAILY

"Can't miss... A woman's picture, but appeal won't be limited to the femmes. It will get all who are romantically inclined."

—VARIETY

"Should fare proportionately as well as its illustrious predecessor." ("The Best Years Of Our Lives".) —BOXOFFICE

"Looks to be a natural... finished drama, expertly put together, and calculated to acquit itself with distinction at the boxoffice."

—M.P. HERALD

"Poignant, affecting romantic drama. Brilliantly directed. Great for femme audience."

—FILM DAILY

"Should keep the cash rolling steadily into any boxoffice."

—SHOWMEN'S TRADE REVIEW

"Realistic drama... An unabashed tear-jerker, but a

more beautiful one would be hard to imagine."

—HOLLYWOOD REPORTER

"Beautifully told romantic film... Wide popular reception is assured."

—DAILY VARIETY

AND NEW ORLEANS

REPORTS:

"All the qualities of good movie entertainment... Its merits are those of the once-in-a-while down to earth great pictures."

—STATES

"An unqualified excellent. Bears the polished touch that has marked Samuel Goldwyn productions such as 'The Best Years Of Our Lives'."

—TIMES-PICAYUNE

"That unmistakable Goldwyn production touch and very respectable acting lift the picture far out of the ordinary class."

—ITEM

SAMUEL GOLDWYN
presents

DANA ANDREWS · SUSAN HAYWARD

in

MY FOOLISH HEART

with ROBERT KEITH · KENT SMITH · LOIS WHEELER · JESSIE ROYCE LANDIS · GIGI PERREAU

Directed by MARK ROBSON Screen Play by JULIUS J. EPSTEIN · PHILIP G. EPSTEIN

Director of Photography: LEE GARMES, A.S.C.

Distributed by RKO RADIO PICTURES, INC.

MUSIC HALL SOON!

TAXES BATTLE FRONT NEARS

War-Time Levies Under a Heavy Pressure; Hope on Ticket Tax Rises

The battle of the excise taxes, including the 20 per cent Federal admission tax, continued this week as the second session of the 81st Congress got under way. A primary objective of the new session is to decide what to do with the war-time levies—whether they are to be continued, reduced or eliminated and which of the 12 major excise taxes are to be affected.

Wednesday, President Truman recommended to Congress in his State of the Union address that there should be some changes in the tax structure, but did not specifically mention excise taxes.

Admission Priority Low

At the same time the unofficial word in Washington's governmental and financial circles was that the admission tax had only ninth priority in the list of 12 excise taxes up for consideration. This low priority also takes on added significance in view of reports that a tax bill proposed by Representative Aime J. Forand, Rhode Island Democrat, is finding increased favor among Treasury officials and Congressmen. Rep. Forand's bill cuts practically all excises except the levy on amusement admissions.

On the brighter side, however, Representative Robert L. Doughton, chairman of the House Ways and Means Committee, where all tax measures originate, said he was prepared to consider favorably a proposal to tie some excise reductions with tightening tax loopholes and other revenue-raising measures. A meeting of his committee will be called early next week to discuss the tax situation.

Charles Sawyer, Secretary of Commerce, continued to urge excise tax reductions in a report to the White House following his 15,000-mile tour of the United States. Mr. Sawyer, in a 10-page letter to John R. Steelman, assistant to President Truman, said that business leaders throughout the country were pleading for relief from the war-time excise taxes.

Senator George for Repeal

Monday, Senator Walter George influential chairman of the Senate Finance Committee, which handles all tax legislation in the Senate, went on record flatly in favor of prompt repeal of all war excise taxes.

This week there were also further indications that if and when the Federal Government reduces or repeals the admissions tax, state governments will jump in for the big grab. Governor Thomas E. Dewey of New York, following the line taken by the United States Conference of Mayors, favors the idea

that the right to collect excise taxes, particularly on amusements and gasoline, be turned over to the states.

With the publication of Governor Dewey's tax opinions Leonard L. Rosenthal, counsel for the Albany, N. Y., Theatre Owners of America, said that "this development would be most unfortunate because the Federal levy is an emergency one. If local governments were to vote admission taxes the probability is great that they would become permanent."

He warned that if states and cities grabbed the power to collect the repealed excise taxes on admissions the film industry would be isolated and its united national front would be broken since the other industries seeking excise repeals would hardly be interested in the industry's plight.

The tax committee of the Council of Motion Picture Organizations next week will begin a direct mail campaign to practically all exhibitors informing them of what they can do to get the Federal ticket tax cut. The exhibitors will be told how to hold meetings, whom to contact and what to say.

Ferguson Quits Metro

The retirement of William R. Ferguson, a veteran of 30 years service with MGM, mostly as exploitation director, and the appointment of Dan S. Terrell as his successor were announced this week by Howard Dietz, vice-president and director of advertising-publicity.

Mr. Terrell, who joined Loew's in 1940 as Washington advertising-publicity director, has been assistant to Ernest Emerling, Loew's Theatres advertising-publicity head.

Mr. Dietz also announced appointment of John Joseph to take charge of the company's publicity activities in the east. He takes over from Herbert Crooker, who will be given special assignments on specific pictures. Mr. Joseph has been serving as a special aide to Mr. Dietz since he joined Metro last March.

Mr. Terrell will assume his new duties February 1 when Mr. Ferguson will retire to devote his time to private interests.

Monogram Will Reissue 39 MGM Short Subjects

Monogram will reissue 26 two-reel and 13 one-reel comedies originally produced and released by MGM. The pictures, obtained from Auerbach Film Enterprises, Ltd., will be known as the "Little Rascal" series. They were originally Our Gang comedies but the contracts prohibits the use of the original name. The reissues will begin in March.

Elson Forms New Circuit

Formation of a national circuit catering to adult audiences was projected this week with the disclosure that Norman Elson, former executive of Translux Theatres, has taken over the five Embassy newsreel and feature houses in New York and has formed a new company, Guild Enterprises, Inc.

Mr. Elson is president of both Newsreel Theatres, which operates the Embassy group, and of Guild Enterprises. The latter company will operate the new art house circuit and also will distribute motion pictures imported from abroad.

Present plans call for no immediate changes in the operation of the Embassy theatres, two of which have been converted to a feature policy. Soon, however, what was described as "a radically new form of newsreel presentation" will be introduced by Mr. Elson as a test for possible further expansion in the operation of the newsreel theatre circuit.

While refusing to disclose the syndicate backing him, Mr. Elson said it included a number prominent in the industry. Negotiations for additional feature houses to be operated by Guild are progressing, he said. The company also is negotiating for a group of foreign films.

The deal under which W. French Githens relinquishes control of his Embassy interests to Mr. Elson had been in the talking stage for two weeks.

Compromise Ends Threat Of California Tax

A compromise settlement of a dispute over California's unemployment compensation law, which removes the threat of additional taxes on the payrolls of studios and other employers in the state, was announced last week by the U. S. Labor Department in Washington. The Department has contended that recent California rulings have so altered the state law that it no longer conforms with the Federal Social Security Law. Since the Federal law, which levies a three per cent tax on employer payrolls, permits a waiver of 90 per cent of this only in states certified as having a law in line with the Federal law, the Labor Department's stand could have meant an additional tax burden of \$130,000,000 a year in California.

RCA Offers Package Deal To Construct Drive-Ins

RCA this week announced a plan to offer drive-in exhibitors a package deal for construction of out-door theatres. The scheme is designed to take the planning and construction problems out of the hands of operators. The idea is being handled by the theatre equipment sales division of RCA, which said the deal offers prospective drive-in exhibitors "economies and freedom from contract worries" by grouping all requirements except the site and operating personnel.

*You are
cordially
invited*

... to meet CINDERELLA ... your boxoffice
sweetheart for 1950 ... and to date her for
plenty of your best playing time.

RKO RADIO PICTURES, Inc., TRADE SHOWINGS

ALBANY, Fox Screening Room, 1052
Broadway, Tues., January 17, 8:00 P.M.

ATLANTA, RKO Screening Room, 195
Luckie St., N.W., Tues., January 17,
2:30 P.M.

BOSTON, RKO Screening Room, 122-28
Arlington St., Tues., January 17, 10:30
A.M.

BUFFALO, Mo. Pic. Operators Screening
Room, 498 Pearl St., Tues., January
17, 2:30 P.M.

CHARLOTTE, Fox Screening Room, 308
S. Church St., Tues., January 17, 2:00
P.M.

CHICAGO, RKO Screening Room, 1300
So. Wabash Ave., Tues., January 17,
2:00 P.M.

CINCINNATI, RKO Screening Room, 12
East 6th St., Tues., January 17, 8:00 P.M.

CLEVELAND, Fox Screening Room, 2219
Payne Ave., Tues., January 17, 2:30
P.M.

DALLAS, Paramount Screening Room,
412 South Harwood St., Tues., Janu-
ary 17, 2:30 P.M.

DENVER, Paramount Screening Room,
2100 Stout St., Tues., January 17, 2:30
P.M.

DES MOINES, Fox Screening Room,
1300 High St., Tues., January 17, 1:00
P.M.

DETROIT, Blumenthal's Screening Room,
2310 Cass Ave., Tues., January 17,
2:30 P.M.

INDIANAPOLIS, Universal Screening
Room, 517 N. Illinois St., Tues., Janu-
ary 17, 1:00 P.M.

KANSAS CITY, Paramount Screening
Room, 1800 Wyandotte St., Tues.,
January 17, 2:00 P.M.

LOS ANGELES, RKO Screening Room,
1980 So. Vermont Ave., Tues., Janu-
ary 17, 2:30 P.M.

MEMPHIS, Fox Screening Room, 151
Vance Ave., Tues., January 17, 2:00
P.M.

MILWAUKEE, Warner Screening Room,
212 W. Wisconsin Ave., Tues., Janu-
ary 17, 2:30 P.M.

MINNEAPOLIS, Fox Screening Room,
1015 Currie Ave., Tues., January 17,
2:30 P.M.

NEW HAVEN, Fox Screening Room, 40
Whiting St., Tues., January 17, 2:00
P.M.

NEW ORLEANS, Fox Screening Room,
200 S. Liberty St., Tues., January 17,
10:30 A.M.

NEW YORK, Normandie Theatre, 53rd
St. & Park Ave., Tues., January 17,
10:30 A.M.

OKLAHOMA CITY, Fox Screening
Room, 10 North Lee St., Tues., January
17, 10:30 A.M.

OMAHA, Fox Screening Room, 1502
Davenport St., Tues., January 17, 1:00
P.M.

PHILADELPHIA, RKO Screening Room,
250 N. 13th St., Tues., January 17,
2:30 P.M.

PITTSBURGH, RKO Screening Room,
1809-13 Blvd. of Allies, Tues., January
17, 1:30 P.M.

PORTLAND, Star Screening Room, 925
N.W. 19th Ave., Tues., January 17,
2:00 P.M.

ST. LOUIS, RKO Screening Room, 3143
Olive St., Tues., January 17, 2:30 P.M.

SALT LAKE CITY, Fox Screening Room,
216 E. 1st St. South, Tues., January
17, 1:30 P.M.

SAN FRANCISCO, RKO Screening
Room, 251 Hyde St., Tues., January
17, 2:30 P.M.

SEATTLE, Jewel Box Screening Room,
2318 2nd Ave., Tues., January 17,
2:30 P.M.

SIOUX FALLS, Hollywood Theatre, 212
North Philips Ave., Tues., January 17,
10:30 A.M.

WASHINGTON, Fox Screening Room,
932 New Jersey Ave., Tues., January
17, 2:30 P.M.

WALT DISNEY'S
CINDERELLA
Color by TECHNICOLOR

HOWE DEFENDS STATUS OF NATIONAL BOARD

Martin Quigley Replies, Citing Film Choice

MOTION PICTURE HERALD in its issue of December 24 published a news story and an editorial reporting and discussing the National Board of Review's selection of the best pictures of the year. These evoked a letter from Quincy Howe, president of the National Board, printed herewith, together with a reply by Martin Quigley.

Mr. Howe's letter:

MR. MARTIN QUIGLEY:

Terry Ramsaye's signed editorial in your issue of December 24 and the news story about the annual awards of the Exceptional Committee of the National Board raise several matters of fact and interpretation that I cannot let pass by without requesting you to print this letter. For instance, your news report correctly points out that the National Board assumed its present name in 1915 and since then has devoted itself primarily to encouraging superior films by organizing motion picture community councils. Yet Mr. Ramsaye makes no distinction between the original purpose for which the Board was founded back in 1909 and the wider purpose it has served during more than thirty of its forty years' existence. The sole value of the National Board to the industry lies in its independence; in the fact that it is the only organized group in the country representing the picture-going public. Just as the National Board would lose its only excuse for being if it did not preserve this independence, so our Exceptional Committee must always vote according to its convictions. This is not to defend specific selections made by the Exceptional Committee during this or any other year. That is a matter of taste and judgment and the Board believes that the members of its Exceptional Committee are well qualified to exercise such taste and judgment.

As a journalist who has specialized in reporting the world events for more than twenty-five years, may I offer this further observation. Ever since 1914, Europe has been going through one of the most devastating social convulsions in history. Such upheavals do violence to a great many established institutions. But this upheaval has led—as such upheavals usually do—to new outbursts of artistic creation. Europe has brought forth many original movies during the years between the two world wars, movies from which American producers learned much. Europe is again bringing forth such movies today. Now, if the United States is to keep its world pre-eminence in the movies and in other fields, we must always learn from others. This does not mean sitting at Europe's feet. It means having sufficient pride and confidence in one's self not to fear ideas and techniques that originate abroad. At the same time we frankly concede the validity of what

your reporter and Mr. Ramsaye urge in connection with greater emphasis on American films. Indeed, our Board of Directors had already anticipated this criticism. At our meeting of December 17 a motion was passed unanimously providing that hereafter the Exceptional Committee shall select the ten best American films of the year together with a separate listing of an unspecified number of outstanding foreign films. . . . —QUINCY HOWE, President, National Board of Review of Motion Pictures, Inc.

REPLY:

DEAR MR. HOWE:

Your assertion that The National Board of Review is "the only organized group in the country representing the picture-going public" is an absurd pretention. No organized group in the country represents the picture-going public. No added proof of the unrepresentative character of The National Board of Review is necessary beyond that given in the Board's selection of "The Bicycle Thief" as "The Best Picture of 1949."

This selection is based merely on an arty, fatigued and confused mentality enjoyed by the small group of persons who selected it. The selection proves that the taste and judgment of those responsible for it are alien and contradictory to the taste and judgment of overwhelming numbers of the theatre-going public.

The esoteric and unrepresentative character of the Board's selection will in this instance, as it has in many previous instances, be amply demonstrated by the public's right of ballot at the box office. The taste and judgment of the public will give preference not merely to a few but to several hundred pictures ahead of "The Bicycle Thief."

The action of your board on December 17 hereafter to issue a ten-best list of American films is a tardy but still welcome indication that the Board finally has decided to renounce its curious inclination toward pictures made anywhere except in the United States.

It is not to be assumed, however, that the issuance of an American ten-best list under identical auspices, by persons with the prevailing standards, or lack of standards, is likely to be any more representative of the taste and judgment of the theatre-going public, or any more reflective of the essential purposes of the entertainment film, than have past selections — MARTIN QUIGLEY.

Buy Drive-In

Lahoca Theatres, Inc., has purchased the Air Base Drive-In theatre in Jacksonville, Fla., it has been announced by Carl J. Carter, secretary-treasurer of the company, who will manage the drive-in.

RICKETSON REVIEWS THE WORLD SCENE

A leader in exhibition, Frank H. "Rick" Ricketson, Jr., president of Fox Inter-Mountain Theatres, is creating a good deal of



Frank Ricketson

comment in the Colorado area with his series of articles on East-West relations, U. S. foreign policy, etc., which the *Denver Post* featured on its front page during the latter part of December. Mr. Ricketson's articles also point up an apparent trend of film personalities participating in commun-

ity and national af-

airs, activities and movements. Mr. Ricketson returned recently from Europe, where he visited a number of countries with Charles P. Skouras, president of National Theatres, and Elmer C. Rhoden, president of Fox Midwest. Admitting that he was a confirmed isolationist until he visited Europe, and that he previously thought ECA and other foreign aid was just a waste of money, Mr. Ricketson said in his front-page articles that he is now convinced otherwise. The articles were preceded by front-page exploitation in the *Post* and on Station KLZ.

A one-time newspaperman and former member of the *Post* staff, Mr. Ricketson was born in Leavenworth, Kan., and has a long record of executive association with other film and industrial concerns.

MPEA, ECA Sign Pact

The Motion Picture Export Association and the Economic Cooperation Administration have agreed on a \$636,000 convertibility guarantee contract for MPEA operations in Germany, covering the last five months of 1949, an industry official disclosed in New York this week.

Less than half the sum is for out-of-pocket expenses while more than half will be applied to rentals or royalties. This marks the first time that ECA has guaranteed convertibility of anything other than actual out-of-pocket expenses. The \$636,000 total, while not as much as had been asked for by MPEA, still represents a "very satisfactory figure," the official said.

The contract already has been signed by MPEA officials and ECA Administrator Paul G. Hoffman was to have put his signature to it this week, followed by an official ECA announcement of the agreement. MPEA also has been notified that, next year, ECA will guarantee convertibility for individual companies of \$25,000.

MOTION PICTURE HERALD, JANUARY 7, 1950

FILM STOCKS IN 1949 REFLECTED OPTIMISM

THE stocks of nine motion picture companies during 1949 reflected the year's transition from pessimism to optimism in the industry's outlook by closing 22½ points stronger than when they opened at the beginning of the year. At the same time they followed the trend of stock market activity in general when all business throughout the country took a brighter view of things to come.

The industry's stock opened for a total of 95¾ points, climbed

to a high of 133⅞, then settled for a closing of a strong 117⅞ at the end of December.

Of the nine companies only Paramount, which was in the midst of divorcing its theatre interests from exhibition and distribution, showed a lower closing price than opening, declining from 23½ points last January to 21⅝ in December, a drop of only 1⅞ points. In all, company stocks rose an average of 2½ points during the year.

	1949				1948			
	Jan.	Dec.	High	Low	Dividends	High	Low	Dividends
Columbia	8¼	12¾	13½	7¾	.50	13¼	7⅝	(stock)
Loew's	14¼	17	18¾	14⅞	1.50	20¼	14⅞	1.50
Monogram	2½	3	3¼	2⅜	5½	2½
Paramount	23½	21⅝	24⅜	18½	2.00	26⅜	18¼	2.00
RKO	8	8⅜	14⅜	7	.45	11⅜	6⅞	.60
Republic	2¼	4¼	4⅜	2¼	.75	5¼	2⅞
20th Cent.-Fox	19¾	24¾	25½	19⅞	2.00	25⅝	17¾	2.00
Universal	7¼	11½	12⅜	7	15½	7¼	.75
Warner Brothers	10	15⅞	16¾	9⅝	1.00	14	9¼	1.12½

Name of Society Is Changed By Motion Picture Engineers

The Society of Motion Picture Engineers January 1 officially changed its name to the Society of Motion Picture and Television Engineers. The main reasons for the change are given as "the increasing mutual interests of technical people in both motion pictures and television, as well as the Society's active participation in the development of new television techniques. . . . In addition, the Society has filed a brief with the Federal Communication Commission proposing specifications for a nationwide theatre television system."

Foster Quits Canada Unit

Major changes in the directing personnel of Canada's National Film Board, which began with Ross McLean, commissioner, being replaced by W. Arthur Irwin at almost twice the former's salary, continued last week with the resignation of Ralph Foster, executive assistant to Mr. McLean.

Mr. McLean, meanwhile, has been named director of the film section of the United Nations Educational, Scientific and Cultural Organization. He will sail from New York in late January, assuming his new position in Paris February 1. Another former head of the Film Board, John Grierson, who resigned a few years ago in the wake of charges that the Government organization had many Communists and leftists in key positions, was also at one time with UNESCO.

It has been learned, too, that Canadian

producers and film laboratory operators are planning to ask that a planning and advisory group from Government and non-government circles be set up to implement Film Board policies. Behind the move is the Association of Motion Picture Producers and Laboratories of Canada. The brief, which is being prepared for submission to the Royal Commission investigating film, radio, television and other cultural matters in Canada, will suggest that this board be drawn from the film industry, the press, educational field, and the Government.

Protestant Council Lists "Best" Pictures of Year

The Protestant Motion Picture Council this week reported its choice for the best pictures of 1949. The group listed 12 features—one best for each month of the year—from December, 1948 to November, 1949, in this chronological order: "The Snake Pit," "Joan of Arc," "The Boy With Green Hair," "Command Decision," "Down to the Sea in Ships," "The Stratton Story," "Home of the Brave," "You're My Everything," "Lost Boundaries," "Christopher Columbus," "Jolson Sings Again" and "Samson and Delilah." Of 322 features reviewed in 1950, 233 were listed as suitable for all audiences.

Arnall Queries Status

Ellis Arnall, president of the Society of Independent Motion Picture Producers and former Governor of Georgia, this week displayed interest in running again for the highest state post when he asked Eugene Cook, Attorney General, for an official opinion on his eligibility. In New York, meanwhile, the *Herald Tribune* Wednesday ran a three-column article on the editorial page on "Arnall vs. Talmadge in Georgia."

Mexican Regulation Now Law; Set French Pact

Mexico City Bureau

The Mexican Senate has passed the industry regulation law recently proposed by President Miguel Aleman and approved by the Congress. The measure gained Senate approval after a lengthy discussion but underwent no changes. It is expected that the President will affix his signature to it this month.

Mexico and France have signed a reciprocal film exchange agreement. The pact involves free import of pictures to both countries and free and unhampered transfer of earnings. The agreement runs to June 30 and can be extended if the two parties so desire. The Mexican Government announcement said the film industries of both countries were fully consulted in advance. It is understood a similar agreement will be worked out with Argentina.

FCC Rules Bell Must Permit Television Use

Washington Bureau

The Federal Communications Commission last week ruled that the Bell System companies and Western Union must allow other companies to interconnect their inter-city television facilities with those of the Bell and Western Union systems.

The ruling represents finalization of an earlier proposed order. The FCC at the same time ordered an investigation and hearing to determine whether it should require interconnection of the Western Union and Bell System inter-city television facilities. The FCC action does not deal with the charges of the two companies.

WATCH ALL THE

When it starts to roll across the country.

Already in its eighth week at the Victoria Theatre in New York
... one of only five pictures held over this year for a third
week at the Pantages and Hillstreet Theatres in Los Angeles
... and breaking all records in its sixth week at the Playhouse
in Washington.



ROBERT ROSSEN'S PRODUCTION

OF ALL THE KING'S MEN

Based upon the Pulitzer Prize Novel
"All The King's Men" by Robert Penn Warren
with Broderick CRAWFORD • Joanne DRU
John IRELAND • John DEREK
Mercedes McCAMBRIDGE
Written for the Screen and Directed by
ROBERT ROSSEN

A COLUMBIA PICTURE

THE KING'S MEN

Seattle Liberty	December 25	Indianapolis Loew	January 21	
Detroit U. A. . . .	December 25	Syracuse State	January 21	
Oakland T & D	January 1	Parkersburg Hiehle	January 22	
Stockton Esquire	January 1	Newark, O. . . . New Arcade	January 22	
San Francisco Orpheum	January 1	Champaign Virginia	January 22	
Hartford E. M. Loew	January 1	New Orleans Orpheum	January 25	
Springfield Bijou	January 1	Duluth Granada	January 25	
San Diego Spreckles	January 4	Superior Beacon	January 25	
Salt Lake City Centre	January 6	La Crosse Hollywood	January 25	
Phoenix Orpheum	January 7	Sioux Falls Hollywood	January 25	
Sacramento Esquire	January 7	Canton Palace	January 25	
	Tower	Norfolk Newport	January 25	
	Del Paso		Colley	January 25
Pittsfield Union Square	January 11	Omaha Brandeis	January 25	
Memphis Malco	January 12	Portsmouth Commodore	January 25	
Boise Rialto	January 13	Waterloo Orpheum	January 25	
Springfield, Ill. . . . Senate	January 14	Cedar Rapids Iowa	January 26	
Buffalo Lafayette	January 14	Dayton Keith	January 26	
Cincinnati Palace	January 18	Louisville State	January 28	
Des Moines Orpheum	January 18	New Haven Poli	January 28	
Grand Rapids Regent	January 18	Newport News Palace	January 29	
Utica Olympic	January 18	Youngstown Palace	January 30	
Tulsa Orpheum	January 19	Denver Denver	January 31	
Minneapolis Orpheum	January 19		Esquire	January 31
St. Paul Orpheum	January 19	Lowell Keith	February 1	
Oklahoma Center	January 20	Columbus Ohio	February 2	
Huntington Palace	January 20	Boston Orpheum	February 19	
Providence State	January 21		State	February 19
Kansas City Midland	January 21	Roanoke Grandin	February 19	
			Lee	February 19

1950—A Realistic Balance Sheet Of the Industry at Mid-Century

Assets

THE MEDIUM: The motion picture industry's greatest asset is the motion picture itself. The power of the film to attract audiences is as great today as it was in its novelty days at the beginning of the Twentieth Century. In five decades much experience has been gained in the use of this medium of communication and of entertainment. In 1900 few appreciated the value of the motion picture. No one in 1950 rationally may doubt its power and influence.

PERSONNEL: At the dawn of the second half of the Twentieth Century the motion picture stands unique among the great industries of the United States in that veterans who saw the business grow from its early beginnings to its present stature are still wielding major influence. In the first years of this century many of these veterans were young men vigorously tackling the challenge presented by the new medium.

Today, with a third of a century and more of experience, the survivors of the early era, with younger associates, direct enterprises which have surpassed their greatest expectations. The requirements of providing entertainment for the world's millions have kept them young in a spirit of vision, courage and determination. The motion picture is ready to face the problems of the future with a qualified and experienced personnel.

MATERIALS: The industry's physical assets, the materials used in all its activities, are in good condition. While the war delayed and high prices handicapped the work, the job of modernizing facilities has not been neglected. From the raw stock itself, through the methods of production, laboratory processing, on to distribution and exhibition, the American materials are preeminent in the world industry. Despite this excellence, complacency does not prevail. The scientists and engineers, studio professionals and showmen everywhere constantly are striving for better physical forms to realize the greatest artistic and commercial potentialities of the motion picture. This half-century has seen tremendous technical progress. The film rose from the peep-show and nickelodeon status. It was endowed with sound and color. Safety stock was perfected. In exhibition the drive-in was introduced and vast improvements were made in theatre design and equipment.

Liabilities

TRADE RELATIONS: The relations between buyers and sellers have attained no millennium. At least part of the conflict is inevitable, due to the intangible values of the product and the necessity for constant and involved negotiation. The avoidable cost of legal conflict in dollars and in executive time and energy is beyond measure. The year 1950 opens with the beginning of divorce and divestiture of theatres.

Before the decade is far along there will be more of each, creating in all probability many more powerful independent circuits. Both laws and personalities make a thorough-going solution of trade relations difficult. But the atmosphere for constructive understanding is now better than it has been for many years. Conciliation may yet become the order of the day.

PUBLIC RELATIONS: For an industry that must live through public esteem if it is to prosper, the motion picture's public relations on the whole, to say the least, have been unfortunate. The purpose of publicity at any cost has been followed too long by too many, in high and low places. As with trade relations, the public relations problem is such that there is no easy, quick solution. This mid-century period happily is marked by a unified approach to public relations and related industry matters by the formation in recent months of the Council of Motion Picture Organizations.

There can be no success without a fair and earnest attempt. A triumph here will bring rewards of incalculable values—a better name for the industry and its people.

COMPETITION: Everything that competes with the theatre for the attention and amusement budget of the public is competition. In the field of recreation, the major competitive factors have been the radio, sporting events and diversions resulting from the use of the automobile. The second half of the century adds television to that list. While every form of entertainment and creation will have in some measure a continuing appeal, if the standard of entertainment is maintained adequately the motion picture theatres have an appeal far beyond all other diversions. As excellent as home television entertainment may become, the theatre will still be the place to go.

—Martin Quigley, Jr.

Pittsburgh Case Settled

The long-standing percentage litigation between 24 exhibitors, operating 41 theatres in the Pittsburgh exchange area, and eight major distributors (Paramount, Loew's, RKO, Warner Bros., Columbia, United Artists, Universal and Twentieth Century-Fox) was settled just before the new year. An order and stipulation ending the case, known officially as Roth, *et al.*, vs. Paramount, *et al.*, was filed in the Pittsburgh District Court December 30 and signed by Judge Wallace S. Gourley. The suit was started in 1944.

The suit started with the eight distributors filing percentage claims against the theatres. The 24 exhibitors then joined in a single action against the distributors asking a ruling to declare the contracts unenforceable under the anti-trust laws. An injunction was also sought to prevent the film companies from demanding audits and going ahead with the suits. The exhibitors lost an appeal before the case was finally settled.

Exhibitors who were parties in the cases were: Morris Roth, Esther F. Roth, Brush-ton Theatre Corporation, Buena Vista Amusement Company, C. E. Herman, Bart Dattola, individually, and doing business as Dattola Amusements, Ralph L. Mervis, Norman Mervis, Jack Mervis, David Barnholtz, H. Finkel, Carson Amusement Company, William Finkel, Sharpsburg Theatre Enterprises, William J. Walker and Harry W. Walker, doing business as Crafton Theatre Company, Harry Rachiele, Cheateau Amusement Company, Inc., Associated Theatres, Inc., Paramount Theatre of Braddock, Inc., Hazelwood Theatres, Inc., Regent Square Theatre, Inc., Sheraden Theatres, Inc., Bessie Fineman, Peter Antonoplos and Rochester Amusement Company.

Seek Extended Run in Loop for "Battleground"

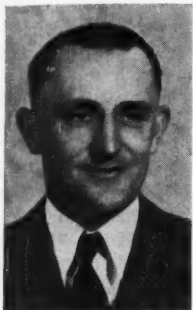
Metro attorneys last week petitioned the U. S. District Court in Chicago for permission to license "Battleground" for an extended run of indefinite duration for its first run Loop showing. This marks the first time that the company has sought such court permission for any of its productions. The application was filed with the court before the Chicago branch initiated the usual procedure of sending out letters for submission of bids. The purpose of the move, it was explained, was to give all first run exhibitors in the city an opportunity to bid on an extended-run playing time basis.

Shane Signs with 20th-Fox

Maxwell Shane has signed to a long term contract with Twentieth Century-Fox and as his first assignment will direct "Sense of Guilt" for which he is also writing the screenplay. Mr. Shane and the producer, Jules Buck, were scheduled to leave for Quebec this week to scout locations for the picture.

Kalinas Look Back on 25 Film Years

It was celebratin' time last week in Malin, Oregon, when Mr. and Mrs. Vaclav Kalina observed a quarter of a century in show-business with an open house for their friends and patrons in the Broadway theatre and dance hall.



VACLAV KALINA

With the crowds came memories of days long gone, of an inconspicuous start in a cold barn, of the time when a man could have his flickers and his dance, all for the price of one ticket, and of the sound of people laughing, which always warms a showman's heart.

Mr. Kalina started way at the bottom of the exhibition ladder, selling picture post cards at the age of 14 in a determined attempt to make enough money to buy a movie machine. An old barn was his first theatre and there the town's open-mouthed kids gathered to watch a three-foot film flickering across the small screen. The show "took" and Mr. Kalina's ambition was realized—he was in business as a showman.

From there on, success was inevitable. In 1925 he bought a projector from the old White Pelican theatre in Klamath Falls and despite his lack of technical knowledge installed it in the old Malin schoolhouse. "Go and Get It," a Warner Brothers production, was his first picture.

John Houston was the first orchestra to play in his place. After the movie show was over, the collapsible chairs were moved to the wall and dancing went on till late into the night. Sound pictures were introduced in Malin in 1930. In 1948, Mr. and Mrs. Kalina bought the Marcha theatre in Tule-lake and they now operate both houses.

Like any responsible exhibitor, Mr. Kalina is community conscious. Each year he donates the use of his theatre for high school graduation exercises and each New Year he offers a free show for the youngsters.

Fifth & Walnut Again Asks Review by Supreme Court

The U. S. Supreme Court has received an appeal by Fifth and Walnut, Inc., to reconsider its decision of December 5 not to review the action by the Second Circuit Court of Appeals, which rejected the anti-trust suit against the major distributors. The appeal court upheld the District Court's decision against the Louisville exhibitor, who now claims that a high court ruling is necessary as a guide to other exhibitors who have anti-trust suits pending.

Box Office Champions For December, 1949

The Box Office Champions are selected on the basis of their gross revenue at key city theatres throughout the country.

ADAM'S RIB (Metro-Goldwyn-Mayer)

Produced by Lawrence Weingarten. Directed by George Cukor. Original screenplay by Ruth Gordon and Garson Kanin. Cast: Spencer Tracy, Katharine Hepburn, Judy Holliday, Tom Ewell, David Wayne, Jean Hagen, Hope Emerson and Eve March.

ALWAYS LEAVE THEM LAUGHING (Warner Brothers)

Produced by Jerry Wald. Directed by Roy del Ruth. Screenplay by Melville Shavelson and Jack Rose. From a story by Max Shulman and Richard Mealand. Cast: Milton Berle, Virginia Mayo, Ruth Roman, Bert Lahr, Alan Hale, Grace Hayes, Jerome Cowan and Lloyd Gough.

BAGDAD (Universal-International)

Produced by Robert Arthur. Directed by Charles Lamont. Screenplay by Robert Hardy Andrews. Story by Tamara Hovey. In Technicolor. Cast: Maureen O'Hara, Paul Christian, Vincent Price, John Sutton, Jeff Corey, Frank Puglia and David Wolfe.

Warner Bros. Get Extension For Ending Theatre Tieups

Warner Bros., has received an extension—from December 21 to March 21—for the dissolution of its theatre partnership operations. The District Court in New York signed the stipulation last week. According to an affidavit submitted to the court by Howard Levinson, Warner attorney, the company has agreed to sell its interests in the Mount Oliver theatre property but an extension of time was necessary in order to give the purchasers an opportunity to get the necessary financing. The affidavit also stated that negotiations were taking place with the Harold Theatres, MacArthur Theatre Corp., Atlantic Theatres and Regent-State Corp.

Legion Approves 15 Of 16 New Pictures

The National Legion of Decency this week reviewed 16 pictures, placing six in Class A, Section I, morally unobjectionable for general patronage; nine in Section II, morally unobjectionable for adults, and one in Class B, morally objectionable for all. In Section I are "Ambush," "Cowtown,"

THE GREAT LOVER (Paramount)

Produced by Edmund Beloin. Directed by Alexander Hall. Screenplay by Edmund Beloin, Melville Shavelson and Jack Rose. Cast: Bob Hope, Rhonda Fleming, Roland Young, Roland Culver, Richard Lyon, Gary Gray, Jerry Hunter, Jackie Jackson.

PINKY (Twentieth Century-Fox)

Produced by Darryl F. Zanuck. Directed by Elia Kazan. Screenplay by Philip Dunne and Dudley Nichols. Based on a novel by Cid Ricketts Sumner. Cast: Jeanne Crain, Ethel Barrymore, Ethel Waters, William Lundigan, Basil Ruysdael, Kenny Washington. [Champion for the second month.]

THAT FORSYTE WOMAN (Metro-Goldwyn-Mayer)

Produced by Leon Gordon. Directed by Compton Bennett. Screenplay by Jan Lustig, Ivan Tors and James B. Williams from a book by John Galsworthy. In Technicolor. Cast: Errol Flynn, Greer Garson, Walter Pidgeon, Robert Young, Janet Leigh, Harry Davenport, Aubrey Mather, Gerald Oliver Smith. [Champion for the second month.]

"Guilty of Treason," "Powder River Rustlers," "Stallion Canyon" and "Twelve O'Clock High." In Section II are "The Affair Blum," "Backfire," "D.O.A.," "Give Us This Day," "Man on the Eiffel Tower," "Sands of Iwo Jima," "Traveling Saleswoman," "When Willie Comes Marching Home" and "Woman in Hiding." "My Foolish Heart" was put in Class B.

New Boston Battle Looms Over Drive-in Permits

A new battle loomed this week in Boston between outgoing-Mayor James M. Curley, and a group of the City Council and taxpayers headed by Mayor-elect Hynes over permits issued by Mr. Curley for the erection of drive-in theatres in Boston. On December 30, Mayor Curley announced he would approve the permits despite the protests. Mr. Hynes said, however, that he would revoke such permits if any way could be found to do this. Mr. Curley later escaped a process server who sought to serve a summons restraining him from signing the permits and ordering him to appear in court this week. The summons was later served at his home.

HALF BRITAIN'S TEN FROM U. S.

"Third Man" Leader, with "Belinda," "Mayfair" in Second, Third Spots

by PETER BURNUP
in London

Carol Reed's "Third Man," Warners' "Johnny Belinda" and Herbert Wilcox's "Maytime in Mayfair" head the list of the ten big money-makers as established by MOTION PICTURE HERALD'S survey of the biggest British grossers of 1949.

American and British productions split the 10 places evenly. "Paleface" took fourth place, followed by "Scott of the Antarctic," "Easter Parade," "Blue Lagoon," "Red River," "The Secret Life of Walter Mitty" and "The Hasty Heart."

"Belinda" Called Top Grosser

The running-order does not claim to be precisely exact, but it is so nearly correct as to make no difference. Warners' "Johnny Belinda," for instance, probably took the most money in the 12 months. But "Third Man" has just gone into release following its record-breaking run—in length and box office take—in London's West End. It's as sure as next Sunday that the picture when the ultimate accounting occurs will have grossed more than £1,000,000.

That does not mean, however, that its makers, distributors and exhibitors will share that gargantuan sum; the state will take its share of around a cool half-million as entertainment tax.

The HERALD commented at about this time last year that, "The Britons, when they make good pictures, make money." That dictum holds good. "Third Man" is a film of which any country might be proud. Quality of excellence also is to be seen in "Scott" and there are no two words, moreover, of the entertainment appeal of showman-producer Herbert Wilcox.

But in all that facade of prosperity, exhibitors still suffer anxious qualms. They concede that the "good" British film makes the money. But they mistrust, in particular, the mass-produced methods affected by certain of the leading film factories. They like accepted formulae, but they don't like them without "the spark."

British Production Down

British production during the year just passed has shown a drop while imports from the U. S. have gone up. According to the books of the Board of Trade, British producers turned out 140 films during 1949 while 410 foreign (mainly American) features were brought in. The comparable figures for 1948 are 157 British films produced and 258 "foreign" pictures imported (the latter figure reflects the American embargo on film export here in 1947).

PRESS, RADIO PLAY HERALD POLL BIG

Newspapers in Britain and America, and the British Broadcasting Company, gave wide and impressive attention last week to the results of Motion Picture Herald's Money-making Stars poll for Fame. In the U. S. the poll made news as exhibitors replaced Bing Crosby with Bob Hope on the box office throne. In England it garnered front-page attention because of the favorable showing of the local team—Anna Neagle and Michael Wilding. The New York Daily News illustrated the Herald findings and gave them a three-column head; the Herald Tribune carried the British results under a London date-line and the New York Times gave the survey prominent attention. The Journal American had a two-column story and Look Magazine, in the issue now on the stands, carries a page of pictures with the poll story.

But exhibitors continue to be unimpressed by those Board of Trade registration figures. Liberally-minded among them estimate that Britain's producers delivered, at the outside, 66 worth while first features during 1949. The more cautious put the figure around 40.

Permit Percentage for U.S. Films in Denmark

Copenhagen Bureau

As the result of an agreement between Eric Johnston, president of the Motion Picture Association of America, and the Danish Minister of Commerce, American films here will be able to play on a percentage basis and American producers will be permitted to have frozen funds in this country during the coming year.

An announcement from the Ministry last week said the allocation system would be maintained and would equal in amount that of 1949, but the income of the American companies would not be made subject to the unusually high taxation which, in some instances in the past, has reached up to 89 per cent of the profits.

The Finance Ministry has introduced a bill which provides for considerable tax relief for domestic productions which in the future will carry only 25 per cent of the present 60 per cent entertainment tax. The move is the direct result of the considerable loss incurred by Danish producers during the last year.

Drayton Optimistic But Cautious on British Lion

London Bureau

Harold C. Drayton, chairman of British Lion Film Corporation, last week told a stockholders' meeting that following the disastrous losses disclosed in the last balance sheet, he now believed British Lion would show a profit for the year ending March 31, 1950.

He emphasized, however, that profits would have to be earned for several years before the company was on "safe ground." The reason for last year's losses, said Mr. Drayton, was that "too much money was spent in producing too costly films which did not recoup sufficient to cover their costs."

Stockholders discerned in that remark a considerable slap-down for the methods adopted hitherto by British Lion producers, including Sir Alexander Korda. After pointing out that the company's distributing side earned about £200,000 a year, Mr. Drayton said: "If we can produce films over the next five years that do not lose money British Lion will be safe. But I do want to point out to you that the production of films is a speculative business."

British Seek Opinions On Plant Report

London Bureau

The Board of Trade has asked the representative bodies of all sections of the trade for their views on the Plant Report. Invitations to express their opinions have been sent out to the British Film Producers' Association, the Cinematograph Exhibitors' Association, the Kinematograph Renters' Society, the Association of Specialized Film Producers and the trade unions. The Films Council will discuss the report and the production side of the industry at a meeting January 17. Meanwhile a survey undertaken by the HERALD'S London bureau shows that British studios start the New Year with 50 pictures planned or in the making compared with 61 at the beginning of 1949. Of these, only 12 are actually on the floor. Since October 1, 1949, when the 40 per cent quota came into operation, 14 first feature films have been tradeshown; 41 have been completed and remain to be shown.

Fred Fox Heads 20th-Fox British Film Production

London Bureau

The appointment of Fred Fox as head of Twentieth Century-Fox's British production, with Ben Lyon as talent and production executive, was announced in London this week. At the same time, the company announced plans for the production of three pictures here during 1950. They are "Mud-lark," "No Highway" and "Interpol." Announcement of casts for these productions awaits the approval of Mr. Lyon, but 20th-Fox obviously is intent on large-scale production ventures this side regardless of unremittable sterling.

A YEAR IN REVIEW

DESPITE economic problems at home and abroad, 1949 has been a prosperous year for the industry.

The public had money to spend and spent it liberally at the box office, some \$1,375,000,000, to see an array of quality merchandise that compared favorably with any prior year; production activity was gaining steadily with about 400 pictures coming from both the major studios and the independents.

While the profits of the majors were climbing slowly as they wrote off the high production costs of 1945 and 1946, exhibition maintained an even pace in the face of internal uncertainties and outside competition. Readjusted sales policies, divorcement and competitive bidding made the headlines along with the pound devaluation and the threat of television.

It was the year when the drive-in matured into a full-fledged member of the exhibition family, when the industry stood up to fight the 20 per cent admission tax and when public relations became the live concern of all branches of the business.

It was a year when industry unity came one step closer to realization. It was a year of progress.

This was the sequence of events:

JANUARY: A new arbitration plan was worked out by the major defendants in the industry anti-trust suit. It was an ambitious plan "with teeth" that provided for fines up to \$5,000 for a distributor's arbitrary refusal of run to an exhibitor. RKO, which already had entered into a consent decree, did not participate and neither did the Little Three—Universal, Columbia and United Artists. . . . A *HERALD* study showed that some 192 foreign films would be imported during the year. . . . The Jackson Park suit in Chicago was settled for \$454,000 and Samuel Goldwyn left the Motion Picture Association of America. . . . Bing Crosby, Betty Grable and Abbott & Costello led the list of *MOTION PICTURE HERALD'S* Money-Making Stars. . . . A Congressional Committee cleared the studios and the IATSE of blame in the Hollywood jurisdictional dispute.

FEBRUARY: Paramount agrees to a consent decree and to divorcement. It was agreed the company would be split into two separate organizations—production, distribution and exhibition—by the first of January, 1950, and that all divestiture proceedings and partnerships must be settled by 1952. A. W. Schwalberg replaced Charles Reagan as Paramount sales manager. . . . 20th-Fox submitted a brief to the Federal Court, declaring that termination of jointly-owned corporations eliminated the need for divorcement.

MARCH: 20th-Fox startled exhibition with three new sales plans—a sliding scale idea with minimum and maximum figures; sharing of production costs by exhibitors on a pro-rata basis, or a flat charge by the dis-

VIDEO ADVANCED DURING 1949

Television made significant advances during 1949, spreading its cable and radio relay network further across the country and bringing close to 40 per cent of the nation within reach of television programs. At the end of the year, the number of television receivers in use had risen to almost 4,000,000 and 98 stations in 58 cities were on the air.

tributor for each patron with the exhibitor setting the admission level as he pleases. . . . In England, with J. Arthur Rank dropping 550 men from his payroll, Harold Wilson, president of the British Board of Trade, dropped his quota bombshell—40 per cent for the year starting October 1, 1949. The trade here and in England was shocked.

APRIL: Exhibition was reacting unfavorably to the 20th-Fox sales plan. There was sharp comment also on the British quota in Congress. . . . The Academy made history by awarding its Oscar to the British-made "Hamlet" and by awarding a statuette to Sir Laurence Olivier. Jane Wyman earned an Oscar for her part in "Johnny Belinda". . . . Late in the month, the Anglo-American Films Council held a meeting at Washington and proposed a lower quota and guaranteed earnings of British films in the U. S. against guaranteed playing time for 100 U. S. pictures on the three major British circuits and American subsidy for British production.

MAY: 20th-Fox again made sales news when it announced that its field force would be given complete autonomy in negotiating terms with exhibitors. The company's selling policy would be elastic with sliding scale, percentage and flat rental rates all possibilities. . . . Edward Small was negotiating for Eagle Lion. . . . The newsreels began worrying about format as additional newsreel theatres switched to feature policy.

JUNE: Paramount made progress in working out the terms of the consent decree, paying \$3,500,000 for E. V. Richards' 50 per cent interest in 71 southern houses and dissolving its partnership in the Comerford-Publix Theatres circuit. The company acquired 14 of the 69 houses. . . . Drive-ins all over the nation were luring customers away from the regular houses. . . . Eastman Kodak announced its safety-film program was ahead of schedule and a survey showed the world had some 90,000 motion picture theatres in 16 countries. . . . Japan adopted a production code and Joseph Mankiewicz riled exhibitors with his critical remarks

JULY: The hot weather didn't slow up industry activity. The Schine circuit ended 10 years of litigation with a consent decree

signed in the Buffalo District Court. The large circuit agreed to divest itself of 40 of its 150 houses and to limit itself to a fixed number of first features. . . . S. H. Fabian sparked the National Exhibitors Film Company to give exhibition a voice in production. Capitalization was put at \$10,000,000. . . . And Gael Sullivan of TOA suggested an ambitious plan to get the customers back to the theatres, proposing a Festival Month. . . . The special statutory court in New York ruled that 20th-Fox, Warners and Metro must undergo reorganization like Paramount and RKO.

AUGUST: Al Lichtman of 20th-Fox attacked double bills as "the main cause of the hue and cry of bad pictures". . . . Universal drove the last nail into the coffin of the "B" pool by arranging to keep its American earnings.

SEPTEMBER: All branches of the industry sat down together at the Drake Hotel in Chicago to work out a public relations program. . . . TOA held its national convention in Los Angeles and named Samuel Pinanski of Boston as its new president. Mr. Goldwyn attacked the Production Code and TOA decided to work out a Fair Trade Practices Code. . . . The British startled the world with the devaluation of the pound from \$4.03 to \$2.80 causing a 30 per cent loss in the frozen funds of Hollywood. . . . Montgomery Clift, Kirk Douglas and Betty Garrett emerged as the Stars of Tomorrow in the *HERALD'S* exhibitor poll.

OCTOBER: Allied held a successful national convention at the Nicollet Hotel in Minneapolis with Abram F. Myers hailing theatre divorcement and the bans on Ascap collection as victories. Allied also approved the PR program. . . . Eastman announced a new color process.

NOVEMBER: J. Arthur Rank announced he had lost some \$9,000,000 in production and blamed a variety of circumstances, mainly the heavy entertainment tax. . . . Wilby-Kincey sold out to Paramount. . . . TOA went to bat against Columbia for its sales policy on "Jolson Sings Again."

DECEMBER: All branches of the industry met in Washington and set up the Council of Motion Picture Organizations as a permanent public relations group. . . . While in the U. S. Warner Brothers and the Justice Department were on the verge of signing a consent decree, in Britain, the Plant report advocated divorcement and competitive bidding along with a cut in admission taxes. . . . Jack Benny again was voted Champion by the critics voting in the *Motion Picture Daily* radio poll.

Ahead, the future was bright. More and better pictures were reported from Hollywood; the end of the industry's long anti-trust litigation with the Government was clearly in sight and there was confidence that the new set up might prove beneficial to the newly constituted companies.

Arbitration Is Offered

The American Arbitration Association has offered 10 or 12 of its offices in various cities to the motion picture industry for use in settling disputes, pending the setting up of a new plan between the AAA and the film interests. The film companies will not be obligated in any financial way if and when they accept the AAA offer.

It was learned from the arbitration organization that exhibitors and distributors are being advised of the availability of these temporary facilities. Meanwhile, the AAA is studying exactly what type of arbitration would be satisfactory to exhibition and distribution while fitting into the general pattern of the final outcome of the anti-trust litigation. The film industry recently withdrew its financial support of the AAA thus, in effect, terminating its arbitration arrangements. Recently, an AAA official said it would be impossible to devise or plan a new setup until it was known exactly what the court would require of the distributors and exhibitors in such matters as trade practices.

Meanwhile, the offices set up originally for film arbitration will be closed with the exception of the 10 or 12. These, it was indicated by an AAA spokesman this week, will be used for other types of disputes along with film matters.

DATA SOUGHT ON EXISTING AUDITORIUMS

With film stock and projection equipment now available to support the trend toward more dramatically sized screen images, existing auditoriums should be examined to see what limitations they place upon such progress, declares Ben Schlanger, New York theatre architect, writing in the January issue of *Better Theatres*, with this issue of the *Herald*.

He submits to exhibitors four simple questions, the answers to which would provide, if they represented a substantial number of theatres, a valuable key to the situation.

Somewhat in similar vein, Gio Gagliardi, projection engineer, writing in "The Needle's Eye" department of *Better Theatres*, urges a concerted effort to solve the problem of heat at the aperture so that the industry may be promptly assured the advantages of recent and forthcoming advances in screen illumination.

Postpone "Third Man" New York Opening

The opening of Carol Reed's "The Third Man" at the Victoria theatre, New York, has been postponed from January 18 to February 1. The delay has become necessary because of the increased interest in "All the King's Men," now playing the Victoria, since the picture received the New York Film Critics Circle award as the best picture of 1949. When "Third Man" has its premiere, it will be a gala affair for the benefit of the Lighthouse of the New York Association of the Blind. The picture, which stars Joseph Cotten, Valli, Orson Welles and Trevor Howard, last week was named the best picture of the year by the Film Tribunal of the *London Daily Express*. The Selznick organization is distributing.

Motion Picture Sales To Produce in France

Motion Picture Sales Corporation will bow into the production field with the filming in France of the novel "A Man Scans His Past," it has been announced by Neil Agnew and Charles L. Casanave. The story will be made on a co-production basis with Terra Films of Paris. The Agnew-Casanave corporation will finance the American end of the production cost. Christian Jacques will direct the film, which Motion Picture Sales Corporation plans to release in February.

Attend Open House

Many prominent film personalities were present Wednesday for The Salvation Army's 70th Anniversary appeal "Open House" at the Hotel Astor.

TRADE SHOWS JAN. 18TH

M-G-M brings you the powerful story of the man who was not afraid of the terror that stalked the land. A great exploitation picture!

"Black Hand"



**GENE KELLY'S
FIRST BIG
DRAMATIC ROLE!**



Great cast including
J. CAROL NAISH
and an exciting
NEW beauty
Teresa Celli.

CITY	PLACE	ADDRESS	TIME	CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	1/18 2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/18 1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/18 2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/18 2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/18 2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/18 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/18 2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/18 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	306 S. Church Street	1/18 1:30 P.M.	NEW YORK-N.Y.	M-G-M Screen Room	630 Ninth Avenue	1/18 2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	1/18 1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/18 1 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	1/18 8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/18 1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	1/18 1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/18 11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/18 10:30 A.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/18 2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/18 2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/18 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/18 1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/18 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	1/18 1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/18 1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	1/18 1 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/18 1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/18 1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	1/18 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	1/18 2 P.M.	WASHINGTON	20th-Fox Screen Room	932 New Jersey, N. W.	1/18 2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/18 10 A.M.				

The National Spotlight

ALBANY

New Year's Eve shows were staged by a number of Albany area houses. Business picked up with the arrival of the holidays. . . . The Palace expected a cleanup week with "On the Town" and "Tension" while the Strand presented "The Inspector General" as the box office draw and "Call of the Forest" as second film. The Grand opened a 14-day run of "Roseanna McCoy" and "Blondie's Hero." The Ritz top-featured "The Big Wheel" and sub-billed "Satan's Cradle." The Colonial ran vaudeville for an entire week, "The Perfect Marriage" being the screen attraction. Its management entertained a group of institutionalized children. . . . Metro held a preview of "Battleground" at Kallet's Oneida Square Theatre in Utica, preceded by a luncheon at Hotel Utica.

ATLANTA

Business in all theatres was above average during the holidays, and all theatre managers are happy. . . . The Lahoca theatre, Jacksonville, Fla., has announced that they have taken over the Air-Base drive-in theatre there. . . . The new owner of the Valley theatre in Falkville, Ala., is N. G. Johnson, bought from its former owner T. E. Kimbrough. . . . Rube Richards, Carrollton, Ga., will start work on his new drive-in near Carrollton, Ga. . . . The United Paramount Theatres has a permit from the Federal Courts to construct a new theatre in downtown Chattanooga, Tenn., which will replace the old Bijou theatre which was destroyed by fire in 1943. . . . The Dekalb theatre, Fort Payne, Ala., will close for remodeling about January 15 and will open in about four months. . . . Mel Brown, director of the Peachtree Art theatre has announced work will start on their new drive-in theatre soon after the first of the year with opening date set for early spring.

BALTIMORE

The new year brought six new pictures to the first runs including: "On the Town," at the Century; "Tell It to the Judge," at the Hippodrome with vaudeville headed by Bill Lawrence; "The Inspector General," at the Stanley; "Tight Little Island," at the Little; "Sands of Iwo Jima," at the Mayfair; "C-Man," with "Hit the Road," at the Times and Roslyn simultaneously. . . . Maurice Hendricks and Harry Welch of the Hicks' Circuit, arranged a special preview of "Sands of Iwo Jima," for five hundred Marines and a 30-piece band at the Mayfair December 28 at 9 P.M. prior to opening next day with other distinguished guests. After seeing the picture they were entertained by the Circuit at the Variety Club. . . . Herman Samuelson is directing the Eden from which Robert R. Lee resigned as manager. . . . The installation of 1950 officers

and crew of the Baltimore Variety Club, Tent No. 19, was held Tuesday night at the club rooms.

BOSTON

The year's last week brought the year's best business to box offices of the Hub's biggest houses. The standouts were "The Heiress" at the Metropolitan, and "Prince of Foxes" at the Astor with "Tight Little Island" at the Esquire and "Devil in the Flesh" at the Beacon Hill theatre very strong runners-up. . . . William Deith, operator of the Palace, Thornton and Gem theatres will open a new 800 car drive-in in Warwick, R. I., set for an early spring opening. . . . Independent Exhibitors of New England will omit their customary January meeting in favor of a board of director's meeting this month to nominate officers for 1950 to be submitted to the regular February gathering. . . . The following officers and directors were announced at the annual meeting of American Theaters Corporation: Samuel Penanski, president; Edward F. Canter, treasurer; Robert I. Foster, clerk; and as directors, Mr. Pinanski, Mr. Canter, Joseph Weinberg, George B. Lourie and Bertram A. Sugarman.

BUFFALO

James H. Eshelman, Paramount theatres district manager, is the exhibitor co-chairman for the Buffalo exchange area for Brotherhood Week. . . . Vincent R. McFaul, Shea general manager, has been appointed trustee of the newly formed Federated Health Fund of Buffalo and Erie county. . . . Norman G. Biehler, owner of the Palace, Hamburg, N. Y., has announced plans for the immediate construction of a half-million-dollar shopping center. . . . Dean Emley, formerly at the Watergarden in Jamestown, now is manager of Warner Brothers' Haven and State theatres in Olean. . . . David H. Bisgeier, 61, for 13 years art director for the Shea theatres, is dead. . . . Elmer F. Lux, chief barker and all the 1950 officers, will be installed at the Variety club's big dinner dancer Sunday at the Hotel Statler.

WHEN AND WHERE

January 11-12: Theatre Owners of America officers and directors annual meeting at the Mayflower Hotel, Washington, D. C.

February 8-10: Allied States Association Board of directors meeting in Washington, D. C.

February 9-10: United Theatre Owners of Illinois annual convention at the Abraham Lincoln Hotel in Springfield, Ill.

CHICAGO

The Loop is loaded with some of Hollywood's top-notch attractions, and the patrons know it. Business is excellent in most cases. The neighborhoods, too, are experiencing fine business during this holiday period. Although most theatres held their usual late shows on New Year's Eve, attendance was not up to expectations due to rain and mist. "Sands of Iwo Jima" set new attendance records at the Roosevelt, where it got off to a fine start with a special Marine Corps presentation in front of the theatre, arranged by Jack Garber and Bill Hollander of Balaban & Katz. . . . Foster Liederbach, formerly with the Schoenstadt Circuit, has joined RKO Theatres in Kansas City. . . . The new 1,500-seat, single floor Mercury theatre, located at Harlem and North Avenues opened on Friday to large crowds. The theatre, an entirely new structure, has free parking space accommodating 800 cars. It is operated by Howard Beck and was designed by architect Frank Nietsche. . . . The Towne theatre, Midlothian, has undergone extensive renovation, including RCA sound equipment, air conditioning and heating equipment. . . . The Variety Club of Chicago, having vacated its club rooms at the Sheraton Hotel until new quarters are found, held its New Year's Eve party at the Congress Hotel, at which over 300 members and wives attended.

CINCINNATI

"The Heiress," which, following a tremendous exploitation barrage, did approximately 150 per cent over the established house average on its first week at Keith's theatre. Other current bills include eight acts of vaudeville at the RKO Albee after an absence of four months due to contract dispute with the musicians' union. Screen offering is "Siren of Atlantis." The RKO Capitol is playing "On the Town," while the Palace has "Holiday Affair." "The Red Shoes" is playing a second week at the RKO Shubert, on a moveover from the Albee. "Bagdad" is on view at the RKO Grand and "Desperadoes" plus "Renegades" is at the RKO Lyric. . . . The Cincinnati Variety Club, Tent No. 3, gave a special childrens party in the club quarters during the holidays, with a local amateur talent show as the principal feature. . . . Thomas Maxedon, manager of the Grand theatre, at Frankfort, Ky., has been transferred to a similar post at Morehead, Ky., where he succeeds William Clifford, whom the Chakeres circuit has assigned to an Ohio post.

CLEVELAND

"Battleground" is doing sensational business at Loew's Stillman, division manager Frank Murphy reports. It and "Prince of

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Foxes" were the only pictures that survived the 5-day transportation strike that completely crippled the city, with an estimated \$50,000 theatre loss. . . . It is rumored that the Telenews theatre will shortly adopt an art policy. . . . Lou Gerard is here on a special "Samson and Delilah" publicity assignment. . . . John and Kenneth Melvin are new owners of the Atlas (formerly Ohio) theatre, East Liverpool. . . . Myer Fine of Associated circuit, M. B. Horwitz of Washington Circuit, and Max Lefkovich of Community Circuit attended the Overseas Press Club dinner in New York and the screening of "Guilty of Treason." . . . RKO Palace was the only downtown house playing a stage policy on New Year's Eve. Manager Max Mink presented eight acts of vaudeville and "The Traveling Saleswoman" on a continuous policy. In the neighborhoods the Mayland, Fairview Hilliard Square and Beach Cliff offered an 8:30 P.M. and a 11 P.M. variety program. All downtown houses had a midnight show.

COLUMBUS

New Year's week got off to a big start with the Saturday-Sunday dual holiday affording downtown first runs two midnight shows instead of the usual one. Extra-capacity crowds were the rule over the holiday weekend. Top product was on tap with "On the Town" as a single feature at the Ohio, "Holiday Affair" at the Palace, "Ambush" and "Challenge to Lassie" at the Broad and "Red Shoes" at the Grand. The latter is an unusual booking, inasmuch as the same feature played several months ago at the art World at advanced prices. It is showing at the usual scale at the Grand. . . . City Councilmen of Zanesville, Ohio, named Bob Hope honorary mayor because of his plugging "North Zanesville" in his current comedy, "The Great Lover." Hope countered by making Bing Crosby chief dog-catcher. . . . More than 150 Central Ohio exhibitors, members of the 101st Airborne Division Association, club officers and newspapermen attended the MGM Friendship meeting and luncheon plus the screening of "Battleground" at the Boulevard. Robert Morrell and J. Everett Watson were in charge of arrangements. . . . James A. Maddox, who was manager of the Majestic when it opened 36 years ago, was pictured in local newspapers with C. G. Littler, its last manager. The High Street house was closed December 31 and will be torn down to make way for the proposed new H. L. Green store.

DENVER

Tom Arrants, State manager, made the Denver Post weekly Gallery of Fame for having donated the theatre for a benefit for the family of a state courtesy patrolman, killed in the line of duty. . . . Mickey Gross, formerly here as general manager of the Wolfberg Theatres, is managing the Fox, Oakland, and supervising vaudeville for Fox theatres on the west coast. . . . Ben Dare, Fox booker here 18 years ago, was back visiting after selling out his business there. Robert Spahn, recently manager, the Nile, Mitchell, S. D., is opening United Enterprises Inc. to buy and book, with initial clients being several drive-ins. . . . Clarence Martin, owner of the Gem, Hugo, Colo., and

The National Spotlight

Archie Goldstein, owner of the Chieftain, Strasburg, Colo., have leased the Cactus, Denver, from Ted Knox, and will rename it the Gaiety.

DES MOINES

Among Christmas presents on the tree at Paramount exchange was a watch manager Don Hicks presented to salesman Pearl Robbins in observance of Mr. Robbins' twenty-fifth anniversary as a Paramount employee. . . . Redecoration of the Valley at Eddyville has been completed. The house has been completely repainted and new lighting installed. Acoustical blocks have been put in and curtains provided for the stage. . . . Charles J. Hill, 75-year-old retired theatre operator died in Ottumwa. Mr. Hill opened the Spectrum theatre in Ottumwa in 1911. The Spectrum later became the Strand. . . . N. C. Rice last week celebrated his 35th anniversary as operator of the Call in Algona. A combined anniversary and Yuletide party was held at the theatre in celebration.

DETROIT

Top newcomers are "Prince of Foxes" at the Fox and "All the King's Men" with "And Baby Makes Three" its companion feature at the United Artists. . . . Dave Korman announced that construction will start soon on his new 1,200-seat theatre, named the Dream. . . . The Azteca theatre, only outlet for Mexican pictures, is being closed in April after the present lease expires, according to the owner, Victor Lopez Herrera. . . . Emil Beck has taken over the booking for the new Kearsley theatre in Flint. . . . The Columbia, completely remodelled by Saul Korman, opened Christmas Day.

HARTFORD

George Bronson, manager of the Beverly theatre, Bridgeport, Conn., part of the Perakos Theatres Circuit, has resigned for reasons of ill health. Earl Hannah, relief manager for the circuit, has been managing the theatre pending the appointment of a permanent replacement. . . . Frank LePage, owner of the Millinocket theatre, Millinocket, Me., and Noel Cote, Van Buren, Me., contractor, have opened their newly-completed 600-seat theatre, called the Maryland, at Van Buren. . . . Drew Ebersson,

Stamford, Conn., architect, has returned from a trip to the Canal Zone, where he completed the new Balboa theatre. The theatre is one of the largest in Central America. . . . Hartford visitors: Joseph Spivack, Connecticut Theatre Candy Co., New Haven; Sal Adorno, Sr., and Sal Adorno, Jr., Palace theatre, Middletown, Conn.; Dave Magliora, Rialto theatre, Windsor Locks, Conn.

INDIANAPOLIS

New Year's weekend proved better than the Christmas holiday for first run film houses here. Late shows all around New Year's Eve helped stimulate trade. "Adam's Rib" grossed big in nine days at Loew's and "The Great Lover" was strong at the Indiana. "The Lady Takes a Sailor" was at the Circle. . . . "Red Shoes," originally booked for Christmas week and then withdrawn because road show dates still were pending in the state, has been reset for its popular price debut at the Circle January 19. . . . Indianapolis Cooperative Theatres have taken over booking for the Main at Dunkirk, which H. M. Scheidler has leased to Miller and Kinghorn. . . . The Variety Club held open house New Year's Eve. . . . C. L. Flater has remodelled the front with plexiglas and erected a new marquee at the Tivoli in Spencer. . . . Abe Fischer, Chicago branch manager for Republic, and Charles Dubin, E-L exploitation man, were here this week. Out-of-town exhibitors seen on film row included Don Steinkamp, French Lick; Bruce Kixmiller, Bicknell; Tom Goodman, Coryon, and James Ackron, Fort Wayne.

KANSAS CITY

The Orpheum, after two weeks of "Prince of Foxes," will provide a week and stage and screen fare, which includes the stage presentation of "The Three Suns" with Penny Singleton, plus the film, "There's a Girl in My Heart." . . . The Clay County zoning board denied an application for a drive-in theatre near Lakewood Country Club on objections that it would adjoin a cemetery and that it would upset normal traffic conditions in a growing residence suburb. . . . Bids have been received for the new 1,000-seat theatre at Great Bend, Kans., to replace the Kansas and to be operated by Commonwealth. . . . Jay Means celebrated his 25th anniversary in operating the Oak Park theatre. His son now assists him in operation.

LOUISVILLE

A variety of programs were listed at the local first runs. Loew's offered "On the Town," while the Mary Anderson had "The Lady Takes a Sailor," and the Scoop featured "Tight Little Island." In the double bill class were the Rialto with "The Great Love" and "There's a Girl in My Heart"; the Strand with "Holiday Inn" and "The Lady Eve" and, rounding out the programs, the Brown with "Holiday Affair" and "Arctic Fury." . . . A. V. Luttrell reports that the opening of his new Star theatre, now under construction in Russell Springs, Ky., will be delayed. The opening was originally planned for Christmas Day; however, due to construction delays, the new house

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probably won't be ready for three or four weeks. . . . Reports gathered from around the state indicate the theatres are really going in for business builders. In some locations, amateur nights are being held regularly with seemingly good results, while in a small rural area a popularity contest is being staged by a theatre with a ballot available at each admission. The theatre sponsoring the contest will award a trophy to the winner. In still another location personal appearances are made by members of the audience.

LOS ANGELES

"On the Town" and "Inspector General" bowed in, respectively, at Loew's State and Egyptian and three Warner houses to provide New Year's theatregoers with some top ranking musical fare. Also hailed as holiday entertainment were the neatly titled "Holiday Affair" at the Pantages and Hillstreet and "Bagdad" at six theatres, headed by the Globe, in front of which downtown house a high turbaned Nubian paced as a come-on to the curious. . . . The Million Dollar theatre followed in the wake of the Orpheum and brought back vaudeville last week, opening with Nat King Cole and Trio as headline act. . . . The Harry Nace firm in Arizona added the Grand and Lyric in Miami, Arizona, to their large chain of houses.

MEMPHIS

Lively first run attendance is reported. Malco opened "Sands of Iwo Jima." Loew's State started a week of "On the Town." Loew's Palace brought "Prince of Foxes" to its screen. Warner had "The Inspector General." Ritz showed "Devil in the Flesh." Strand presented "The Great Lover." "Pinky," race relations picture passed by Memphis Board of Censors, is scheduled for simultaneous opening at Loew's Palace for whites and the New Daisy for Negroes January 7. . . . Lyle Richmond closed his Missouri theatre at Senath, Mo., for the winter. . . . Robert B. Lowrey closed his Skyvue drive-in at Jonesboro until spring. . . . H. C. Melton sold the Mel theatre at Kensett, Ark., to J. M. Olsen. . . . Out-of-town exhibitors seen on film row included Clifford Nicks, Newport; J. F. Singleton, Tyrnaza; K. K. King, Searcy; C. W. Tipton, Manila; Mr. and Mrs. J. D. Lowrey, Russelville; Benny B. Huffer, Clinton; G. W. Jones, Little Rock; Howard Langford, Marks, and A. N. Rossie, Clarksdale.

MIAMI

The triple threat world premiere of "When Willie Comes Marching Home" gave Miamians of three theatres the added treat of the personal appearance of star Colleen Townsend who, escorted by bands and police attendants, graced the stages of Miami Miracle and Lincoln theatres. . . . Miami Drive-In planned a January 3 closing, to facilitate complete modernization. . . . The Brandt Roosevelt had an official opening, with Miami Beach Mayor Harold Turk, Jack Cohn of Columbia, Harry Brandt, plenty of military, active and retired, and a band adding to the dignity of the occasion. "Battleground" was the film. . . . Screen choices included "Great Lover" at Sheridan, Para-



At the annual meeting of the Dixie Drive-In Theatre Corp., in Charlotte. Seated, left to right: R. A. Edmondson, Jr., vice-president, and Harris Robinson, president. Standing, H. H. Posey comptroller, and H. P. Rhodes, general manager. The meeting of officers and managers discussed film policies, new building and modernization, and the design of snack bars.

mount, Beach, "When Willie Comes Marching Home" at Miami, Miracle, Lincoln, "Holiday Affair" at Florida Colony "Bride for Sale" at Embassy, Variety, and "Red, Hot and Blue" at the Olympia, with Virginia O'Brien heading the stage offerings.

MILWAUKEE

The Standard Theatres are building two new drive-ins to open this spring. A 900-car capacity outdoor theatre is being built between Beloit and Janesville, Wis. A 600-car capacity theatre is going up at Fond-du-Lac, Wis. These two new theatres, like Standard's 41 Twin drive-in, five miles south of Milwaukee, will be second run theatres. . . . The Delft & Affiliated Theatres are building a \$300,000 outdoor theatre in Waukesha county. Edward J. Lipson of Milwaukee will manage the drive-in when it opens this April. It will have 1,000 car capacity and 1,200-car holdout area. The structures will be of the most modern type, permanent, and with all comforts. This is the first outdoor theatre being built by Delft. . . . Ben Marcus, president of Wisconsin Allied, was elected national director to represent Wisconsin Allied for the year.

MINNEAPOLIS

Application of Ralph Green to build a 1,200-seat motion picture theatre in near-loop here is meeting with opposition and hearing will be held January 10. Theatre would cost \$300,000. . . . Columbia Heights City Council has granted a permit for a \$400,000 theatre-bowling alley to Donald Shanedling. It will be a 900-seat theatre, to be called "Central." . . . Spring Grove, Minn., is without a theatre because of a fire which destroyed the one there ten minutes before show time. Patrons fled out in orderly manner and watched flames which reduced the 227-seat theatre to a shell. "Neptune's Daughter" was to be shown. . . . Ground has been broken for a 992-seat theatre and shopping center in St. Anthony village near here. It is expected to be completed next June.

. . . M. W. Bretzke, formerly at Bowbells and Kenmare, N. D., is the new owner of the Pine at Pine Island, Minn.

NEW YORK

Box office history repeated itself along Broadway during New Year's weekend, with business reaching the record breaking highs established during the Christmas holiday season. Some managers explained it as "the best business in years." . . . Only four pictures opened on Broadway this week, three of which were importations. They were: Universal-International's "The Rugged O'Riordans," produced in Australia, at the Park Avenue theatre; "Dream No More," produced for Palestine Films in Israel; an Italian picture, "The Voice of Love," at the Squire, and Columbia's "The Traveling Saleswoman" at the Palace. . . . William Grant, formerly of Republic Pictures in Minneapolis, now has a sales position with Monogram in their Jersey territory.

OMAHA

Christmas business was good in Omaha this year. . . . William Miskell, Tri-States Theatres district manager, who is a member of the Omaha Parking Committee, now will take a part in direct action on a special committee to change parking meter times, fees and loading zone regulations. . . . Bernard Dudgeon, manager of the Omaha drive-in, will devote the winter to the Council Bluffs drive-in, being readied by Tri-States for a spring opening. . . . MGM held friendship meetings for "Battleground" at Sioux City, Lincoln and Omaha on the same day. . . . The old Maple theatre at Mapleton, Ia., will close January 10 and the new 400-seat Maple will open. Eddie Kugel is the owner, F. W. Nalteus the manager. . . . The Dundee theatre, an R. D. Goldberg house, turned over \$254 from a special screening of "The Fallen Idol" to the World-Herald Goodfellow fund. Mr. Goldberg also closed all his neighborhood houses the day before Christmas, as suggested by IATSE's Clyde Cooley, to give employes a real Christmas Eve. . . . Ralph Blank's Admiral theatre has been placed on the Omaha Smoke Abatement roll of honor for major installation steps in 1949.

PHILADELPHIA

The Mayfair, West Philadelphia key house, after experimenting with a lower admission policy for several days, went back to its original scale. . . . Murray Realty Company has allowed space for the construction of a theatre in its large shopping center being erected in West Philadelphia. . . . David Moliver, who heads the independent Principal Film exchange, is also supervising the local office of Price Premiums. . . . Harry Friedland, lessee and manager of the Majestic, Mt. Penn, Pa., has taken over the Laurel, Laureldale, Pa., from Sam Felt. . . . The Strand, Pottstown, Pa., adding talent shows on its stage on Tuesday nights. . . . T. F. Abranovic, formerly manager of the Warner, Reading, Pa., is now managing the Uptown in that city. . . . Paramount Decorating Company here announced receipt of the contract to do the decorating for the new theatre being built

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by Joe Grant in the Northwood shopping Center in Baltimore, Md.; and the contract to redecorate the Overlea, also in Baltimore. . . . The Joy, Newmanstown Pa., now under process of complete renovation, will be reopened by owner Gilbert Wolfe late in January.

PITTSBURGH

Things picked up here from a box office standpoint during the Christmas holiday week. The Stanley had the Ink Spots on the stage and did well, and "The Man Who Came to Dinner" in the soon to be demolished Nixon theatre grossed high, which gave downtown theatre managers the impression that the coming year will bring along improved grosses. . . . To usher in the New Year the Stanley brought in "The Inspector General," Loew's Penn screened "On the Town" which should stay a couple of weeks, the Fulton had "Sands of Iwo Jima," and "Holiday Affair" was the attraction at the Warner. The Harris theatres opened simultaneously at the J. P. Harris and the Senator with "Prince of Foxes," the first time in many years that the chain had the same screen fare on both their downtown houses screens.

SAN ANTONIO

The Casino, Hondo, Tex., has been reopened by Carmen Lopez, playing 16mm pictures. He formerly owned the El Realito theatre, El Realito Tampa, Mex. . . . Visitors to the Alamo City were Florence Bates, Hollywood; Dick Wick, Texas theatre, Brady, Tex.; Julian Suarez and son Jose, exhibitors at Odessa and Midland, Tex.; Benito Silvas, Mexica, Carrizo Springs, and brother Antonio of Asherton, and LeRoy Bickel, MGM manager, Dallas. . . . Beverly W. Spillman, theatre architect and engineer, spent the holidays in El Paso visiting his son. . . . Louis Santikos, of Olmos Amusement Co. here, was a midweek visitor to Corpus Christi.

SAN FRANCISCO

New shows in town this week are "On the Town" at Loew's Warfield, "The Lady Takes a Sailor" at the Paramount, "Mrs. Mike" at United Artists. . . . Holding are "All the King's Men" at the Orpheum, "The Hasty Heart" at the St. Francis, "Prince of Foxes" at the Fox, and "Holiday Affair" at the Golden Gate. . . . Theatre men went all out over the New Year's weekend with special midnight shows and previews. . . . Loew's Warfield celebrated with midnight shows Saturday and Sunday, the Embassy brought in a surprise program and added attractions for New Year's Eve. Other New Year's Eve attractions were three showings of a sneak preview at the Paramount, a midnight preview at the State and a double preview twice during the evening at the St. Francis. Saturday preview showings were also held at the Esquire, United Artists, Orpheum, Fox and United Nations. . . . Last Thursday Loew's Warfield opened "On the Town," with a theatre well on the way to completion of its beauty treatment and rehabilitation, with new carpets, new lighting fixtures, tile, furniture in the lounges, and the latest in screen, sound and projection equipment.

The National Spotlight

ST. LOUIS

First-run theatres were "loaded for bear" for the last week of the holidays with a top-notch lineup of films. College students home on vacation helped boost the grosses all around town. . . . Programs were as follows: "Free for All" and eight-act vaudeville show at the Fox. "The Inspector General" and "Sky Liner" at the Missouri. "Battleground" at Loew's State. "Holiday Affair" and "Adventures of Gallant Bess" at the St. Louis. "Ambush" and "Prison Warden" at Loew's Orpheum on a moveover from Loew's State. "The Great Lover" and "A Dangerous Profession" at the Ambassador on moveover from two weeks at the St. Louis. . . . The French film, "Children of Paradise," was showing at the Art theatre, midtown foreign film house.

TORONTO

The talk of the week in Toronto was the Canadian premiere of "Samson and Delilah" which reopened the refurbished Victoria theatre of the Famous Players' circuit at an advanced price scale with a \$1.20 top. Action accompanied the talk as the public swarmed to the downtown bright spot. The Imperial carried over "The Great Lover" for a second week, and there was a similar holdover of "Prince of Foxes" at the Eglinton and University theatres, while "Bagdad" was doing a repeat week at the Uptown. . . . Michael Powell, co-producer with Emeric Pressburger, went home after a heavy conference week in Toronto to talk transfer of production activities from England to Canada, but promised to return in a month after consulting associated interests in London. . . . J. R. Ralph, formerly with the National Film Board, is now working with the British Film Institute to prepare for the 1951 film festival at London. . . . On his last appearance as chief barker, J. J. Fitzgibbons was tendered an ovation by the Toronto Variety members for his accomplishments during a two-year term. Morris Stein reported net proceeds of \$30,708 from the Tent's last benefit show at the Imperial for the Variety crippled children's school, which represents an estimated \$400,000 investment.

VANCOUVER

The picture "Mrs. Mike" will have its world premiere in five Vancouver Odeon Circuit theatres week of January 12, the

first time a picture has been given a first run in so many theatres in Vancouver. . . . With the closing of the Boyd drive-in at Kelowna, B. C., all outdoor theatres have closed until spring, after a very successful season. . . . Owen Bird, former Paramount booker, reports that his new \$35,000 theatre in Goldin will be operating in May. It will be 35mm. The town was formerly serviced by a 16mm circuit. New spot will seat 325 and will be up to date in every respect, he said. . . . Gordon Reambeault, 33, manager of the Odeon theatre at Haney, B. C. died this week.

WASHINGTON

Holdovers for the week were "All the King's Men" in its sixth week at the Playhouse; and "You Can't Cheat an Honest Man" and "Never Give a Sucker an Even Break" for a second week at the Little. New openings included: "Inspector General" at the Warner; "Port of Call" at the Metropolitan; "On the Town" at the Palace; "Adam's Rib" at the Capitol; "The Outlaw" at RKO Keith's; "Pirates of Capri" at the Trans-Lux; "Germany Year Zero" at the Dupont. Carryover for the week was "Oh, You Beautiful Doll" at Loew's Columbia. . . . Santa Claus was on hand at the Variety Club Rooms on both December 28 and December 29. The first day the children of Variety members were entertained, and they brought gifts for orphan children, who received them the following day at another party.

Hudson Has Series On Police Service

The Detroit Police Department is sponsoring a series of 90-second trailers called "Your Police Department" and dealing with home protection against burglars. The trailers are released in a group of 23 prints and will have their first showing at the downtown and suburban houses of the United Detroit circuit whose Earl J. Hudson was responsible for the idea. The series later will be placed in other Detroit houses and eventually will be made available to other cities in other states. Herbert German, of the police special services division, is in direct charge of the motion picture project.

Open "Captain China" In Payne's Home Town

Paramount's "Captain China" will have its world premiere at the American theatre in Roanoke, Va., January 18. The film stars John Payne who hails from Roanoke. He will make a personal appearance there in connection with the premiere, and, in addition, will make an extended personal appearance tour to various cities to exploit the picture.

"Annie" Shooting Ended

Shooting for MGM's "Annie Get Your Gun" starring Betty Hutton has been finished by George Sidney, director. Arthur Freed produced. Meanwhile, with MGM bidding for the rights to "Leahy of Notre Dame" it is possible that Mr. Sidney may direct the film about the famous football coach.

The Hollywood Scene

Hollywood Viewing 1950 With a Guarded Smile

by WILLIAM R. WEAVER
Hollywood Editor

Professional Hollywood closed its books on 1949 without regret and settled down to contemplate a 1950 generally regarded as promising better days. For if 1949 had brought more problems than answers, it also had taught that problems can be lived with, successfully if not altogether happily, and if a consensus of the picture makers whose on-the-record remarks have graced this space may be accepted as accurately indicative of production community opinion at large it can be reported that optimism has a shade the best of it over pessimism as 1950 sets in.

The producers and directors whose works are the product by which the industry survives or perishes differ as widely as exhibitors or statesmen on most matters, but they speak as one concerning the over-all quality of the 1949 output. They point out, with singular unanimity, that the supply of pictures suitable for nomination for Academy Award this year is far richer, in grade and number, than in 1948, generally regarded as the most dismal array of modern times. Some, after naming titles and mentioning performances, go on to observe that the quality dip of 1948 may explain in great part the breakdown of the picture-going habit, and they make an impressive case.

There is less unanimity with respect to the probable effect of theatre divorcement on Hollywood production standards and practices, opinion splitting sharply into two schools. The majority view seems to be that

major studios, long assured of top-flight theatres for exhibition of their wares, will be spurred by new competitive considerations to step up both their budgets and the number of pictures made, and that this will translate into improvement of product.

The minority view is that major studios will cut budgets, although possibly increasing the number of pictures made, and that this policy will usher them swiftly into the assorted distresses which have afflicted independent producers and distributors since the evaporation of the foreign market forced them onto this path. The end result predicted by holders of this view is a series of secondary reductions, including rental prices and admission scales, terminating in total collapse. The answer to the riddle figures to be had by the time 1950 celebrates Independence Day.

Excitement Over Force Of Video Wears Off

The excitement about television, at its crest a year ago, has cooled conspicuously, doubtless in part because everybody who makes pictures owns a television set now and has satisfied himself as to the potentialities of the new medium. These are generally considered great, but not alarming. Most producers and directors profess to foresee a day, far off, when receivers are as widely held as radio sets and commercial sponsors are ready to finance production of high-budget films in which to sheath their sales messages. They say the sponsors will have to come to Hollywood to get their high-

budget films produced, and they add, off the record naturally, that it may turn out to be pleasanter and more profitable to make pictures for employers dependent on other industries for profits than for studios limited to this one for earnings. Just what it is supposed shall have happened to theatres and exhibitors by that time does not come in for comment.

A good many of the men who make the product voice the somewhat surprised observation that the long standing practice of riding a good cycle to destruction is passing out. It seems there was less in the semi-documentary cycle than had been anticipated, substantially less durability in the racials, and almost none in the political. The war cycle, of course, is still on trial, but is a bit too expensive to be ridden far in any case. By and large, it is beginning to be felt that too much of even a good thing is bad.

General Producers See Hope for 1950

In the main, 1950 looks good so far to the men who make the product. It's believed the bottom has been reached in the economy wave, that fine pictures can be made even at the bottom and better ones as the tide rises. It's tacitly, if not altogether logically, agreed that the tide will rise.

Meanwhile, the usual year-end lag overtook production, with only two pictures getting started and with 11 finishing, leaving a slim 17 on the shooting stages.

MGM started "Kiss of Fire," produced by Joe Pasternak and directed by Norman Taurog, with Kathryn Grayson, Mario Lanza, David Niven, J. Carroll Naish and James Mitchell.

The Protestant Film Commission launched "Second Chance," with Paul F. Heard as producer and William Beaudine as director, with John Hubbard, Ruth Warrick and Hugh Beaumont featured.

THIS WEEK IN PRODUCTION:

STARTED

INDEPENDENT
Second Chance

METRO-GOLDWYN-
MAYER
Kiss of Fire

COMPLETED

COLUMBIA
The Killer That
Stalked New York

INDEPENDENT

Destination Murder

LIPPERT
Western Pacific Agent

METRO-GOLDWYN-
MAYER
Asphalt Jungle
The Skipper Surprised
His Wife

PARAMOUNT
Mr. Music

The Furies

REPUBLIC
Port of Missing Men

20TH CENTURY-FOX
Cheaper by the Dozen

UNITED ARTISTS
Once Over Lightly

WARNER BROS.
The Glass Menagerie

SHOOTING

COLUMBIA
One Way Out

METRO-GOLDWYN-
MAYER
Summer Stock
Three Little Words

PARAMOUNT
A Place in the Sun

REPUBLIC
Sleep All Winter

RKO-RADIO
Edge of Doom
Come Share My Love
Jet Pilot
Sons of the
Musketeers

20TH CENTURY-FOX
My Blue Heaven
Outbreak

UNIVERSAL-
INTERNATIONAL

Death on a Side Street

WARNER BROS.

Bright Leaf
Storm Center
Pretty Baby

Brotherhood Leaders Set

Forty-five prominent industry figures have accepted posts as national company coordinators and exchange area distribution chairmen during the Brotherhood Week drive February 18 to 26, it was announced this week by A. W. Schwalberg, national distributor chairman for the National Conference of Christians and Jews Brotherhood week 1950.

The national company coordinators are: Lou Brager, Film Classics; Harry Buckley; United Artists; Mike Dolid, Werners; Pete Friedhoff, Monogram; William Gehring, 20th-Fox; Al Grubstick, Screen Guild; George Josephs, Columbia; Al O'Keefe, Universal; H. M. Richey, Loew's; Burton Robbins, National Screen; A. E. Schiller, Republic; Jack Schleifer, Eagle Lion; A. A. Schubert, RKO; C. J. Scollard, Paramount.

The exchange area distribution chairmen are: Paramount: Jess McBride, Milwaukee; John Moore, Boston; Heywood Simmons, Dallas; Ulrik Smith, Philadelphia; 20th-Fox: Charles F. Powers, Portland; I. J. Schmetz, Cleveland; J. E. Scott, Omaha; Ben Simon, New Haven; Loew's: Albert L. Adler, Kansas City; Herbert Bennis, St. Louis; Foster B. Gauker, Indianapolis; Saal Gottlieb, Pittsburgh; RKO: Jack Chinell, Buffalo; Joe Emerson, Denver; Sam Gorelick, Chicago; Joe Smith, San Francisco; Warners: James Abrose, Cincinnati; Art Anderson, Minneapolis; Fred Greenberg, Los Angeles; Don Woods, Detroit; Columbia: Clarke Baker, Des Moines; Herman Chrisman, Memphis; Duke Duvell, New Orleans; Dewey Gibbs, Oklahoma City; Universal: J. W. Greenleaf, Charlotte; E. Vogel, Albany; United Artists: John Bachman, Atlanta; Carroll Trowbridge, Salt Lake City; Eagle Lion: Wallace Rucker, Seattle; Fred Rohrs, Washington; Republic: William P. Murphy, New York.

Suit Settlement Approved

Federal Judge Sylvester J. Ryan last week approved the proposed settlement of two minority stockholders' suits against Barney Balaban and called it "a fair one in the light of the nature and history of the litigation." The complaints stemmed from Mr. Balaban's purchase of \$2,000,000 in convertible notes of common shares of Paramount Pictures, Inc.

NOTICE OF BANKRUPT SALE

- ¶ In the United States District Court.
- ¶ Ridgcrest Development Co., Bankrupt.
- ¶ By order of Hon. William A. McGugin, Referee, there will be offered for sale property in the rapidly growing community of Ridgcrest, adjacent to the U. S. Naval Ordnance Base, Kern County, California.
- ¶ THEATRE BUILDING WITH ADJACENT PARKING AREA, seating capacity 814, now under percentage lease with increasing returns.
- ¶ Together with other buildings and vacant property, on Friday, January 13, 1950, at 1:30 P.M., in the American Legion Hall, Bakersfield, California.
- ¶ Bids will be taken for the property as a whole or in part, as directed by the Court. For further information ask for Mr. Sheely, Trinity 4174, Los Angeles.
- ¶ Paul W. Sampsell, Trustee, 111 West 7th St., Room 836, Los Angeles, Calif.

IN NEWSREELS

MÓVIETONE NEWS—Vol. 33, No. 1—Pope Opens Holy Year. Truman at home for holiday. Christmas fire destroys Pennsylvania town. Windsors arrive for U. S. visit. New Greek Archbishop. New York: "Prince of Foxes" premiere.

MÓVIETONE NEWS—Vol. 33, No. 2—Review of Holy Year. Wedding bells for Clark Gable. Windsors Sports in 1949.

NEWS OF THE DAY—Vol. 21, No. 235—Pope opens here. President Truman's holiday. Angus Ward safe in Japan. Glamor on ice.

NEWS OF THE DAY—Vol. 21, No. 236—Newsreel Digest of 1949. Greatest Americans of the half century.

PARAMOUNT NEWS—No. 38—Beauty on skates. Eugene Anderson takes post in Denmark. Holy Year.

PARAMOUNT NEWS—No. 39—The Year 1949 in Review.

TELENEWS DIGEST—Vol. 3, No. 52-B—Holy Year. Truman at home. Sing Sing prisoner pardoned. Gary Davis' plans for 1950. Windsors here for visit. O'Dwyer and bride fishing. Governor Dewey discusses water shortage. Mexican bullfighter.

TELENEWS DIGEST—Vol. 4, No. 1—Japan: Protest at Russian embassy. Czechoslovakia: Children trained for defense. Washington opinion voiced by: Ambassador Allen; Senator Wherry; Representative Dingle of Michigan; Senator Thomas of Utah; and Leon Keyserling. New York: Scientists convene. New York: Small fry fashions. Model of the Year.

UNIVERSAL NEWS—Vol. 22, No. 312—Pope opens Holy Year. Russian Embassy mission. Duke and Duchess arrive. Angus Ward. Santa Anita horse race. Sonia Henie ice show.

UNIVERSAL NEWS—Vol. 23, No. 314—Water rescue in Texas. Japan's prince in school. Modern art puzzles Spain. English circus. Paris presents gracious living. Hockey.

WARNER PATHE NEWS—Vol. 21, No. 46—Pope opens Holy Year. Ward homeward bound. Richard Todd to Hollywood. Windsors in U. S. Arab refugees return to Israel. Girls and oranges. Japanese mob. Russian Embassy. Sonia Henie back on ice. Football.

WARNER PATHE NEWS—Vol. 21, No. 41—World News from Australian and Israeli governments. Germans flee East zone. "Hasty Heart" premiere in Hollywood. Talking horse. Judo school. Basketball.

High Grossers Among Rank Films for TV

Several high-grossing J. Arthur Rank pictures are included in the deal, closed last week, under which 75 Rank films will be made available to television through Standard Television, a new company headed by Irving Shapiro.

The arrangement, negotiated between Mr. Shapiro and Robert S. Benjamin, president of the J. Arthur Rank Organization in the United States, includes some 50 productions made during the past two years and never shown in this country. Among the features are "I Know Where I'm Going," "Tawny Pipit," "Waterloo Road" and "Nicholas Nickleby." Some had "art" house runs in this country.

It is understood the contract stipulates that some of the films cannot be shown over television for some time. Most of the pictures not yet shown in the U. S. are said to be of the kind that would have little appeal to theatres anyhow. However, both Universal and Eagle Lion executives expressed surprise, recalling that a similar arrangement had been talked about by Mr. Rank during his last visit here.

Exhibitors' Claims Denied In Percentage Litigation

A motion by William and Sidney Volk, exhibitors, to prevent distributors who were making claims against them in percentage suits from examining theatre records, was denied by Judge Gunnar H. Nordbye in Minneapolis District Court last week. The theatres sought to make the distributor claims unenforceable, stating the licensing was a contravention of the anti-trust laws.

Golden Sees Problems in World Field

Increased film rentals in Britain because of devaluation and further worldwide restrictions on U. S. imports and remittances were foreseen this week in Washington by Nathan D. Golden, head of the U. S. Commerce Department's Film Section, for the coming year.

In reviewing 1949 Mr. Golden said film companies in 1949 had met with many "vexing problems" in distributing their product abroad, but that, on the whole, they had "fared better than in the preceding two years."

Cites Pound Devaluation

Terming the devaluation of the British pound the most important event of 1949, Mr. Golden said it was clear that it would now take more pounds to remit the permitted \$17,000,000 from Britain under the Johnston-Wilson agreement. "This might lead to increased film rentals to offset losses caused by devaluation," he observed.

As for the future, Mr. Golden was not too optimistic. "With the devaluation of British currency and the present austerity program in areas of the British commonwealth, further cuts in imports of films may be expected in the Union of South Africa, India, Australia, Egypt, Ceylon and other related entities," he declared.

"Various Latin American countries have also felt the pinch of the dollar shortage and it appears that Uruguay, Brazil and Peru may also be forced to apply some further controls on film remittances. This situation may accentuate the tendency for nations to negotiate mutual film-exchange agreements, in an effort to keep their theatres open full time despite the fact that fewer films are being imported from the U. S.

"Thus it appears that 1950 will be another year in which our motion picture industry will be faced with many problems," he said.

Critical Points Outlined

Following are the conditions in some of the critical areas as outlined by Mr. Golden: In South Africa, U. S. distributors fear an even more drastic cut in dollar remittances which is due to be announced soon; "no progress" is reported from Argentina where distributors are said to be planning to close their offices because film stocks have been all but exhausted; in Brazil, the dollar exchange situation is critical and all import permits have been suspended since October 1; in India, high admission taxes are hurting business.

Imposition of a special license fee may practically halt the import of U. S. films to Iceland; distributors are worried about the drop of dollar income from Mexico resulting from the devaluation of the peso and, in Italy, a special dubbing tax has been instituted. A move by the Government to limit rental ceilings has been protested.

Jannings Dies at 63

Emil Jannings, 63, Brooklyn-born German actor who gained fame through his work in both German and American films, died last week in Strohl, Austria.

Before the rise of the Nazi regime in Germany the actor enjoyed wide popularity at home and abroad where his work in such films as "The Last Laugh," "Variety" and "The Blue Angel" was rated high. When Hitler came to power, Mr. Jannings continued to work for the regime and was reportedly close to Propaganda Minister Joseph Goebbels. Following the war, the actor, who contended that he had found working for the Nazis distasteful, was investigated and in 1946 was denazified. He became an Austrian citizen in 1948.

Mr. Jannings, who was an uncompromising artist with strong convictions, was born in Brooklyn, the son of a well-to-do cutlery manufacturer. When he was still young, the family moved to Switzerland and later to Germany. After experience in carnivals and on the stage, he first appeared in a series of German one-reelers directed by Ernst Lubitsch.

In 1926, in Hollywood, he appeared in a number of silent films. "The Way of All Flesh," for Paramount, won him an Academy Award in 1928. He returned to Germany in 1929.

MANAGER REENACTS FILM'S MISSING REEL

The last reel of "Knock on Any Door" with Humphrey Bogart, failed to show up at the Plaza theatre in Widnes, England. After a reasonable time, Harold Cookson, the manager, decided there was no sense in letting the 1,000 customers go home dissatisfied, so he mounted the stage and told the crowd: "Imagine I am Humphrey Bogart." Then and there, he went through the whole last reel, doing the necessary parts and whatever dialogue he remembered. The audience applauded him heartily for his efforts.

Emma Cox

Emma Cox, 63, owner of the Gem and Joy theatres at Osceola, Ark., died at the Baptist Hospital in Memphis January 1. She was a member of the Tri-State Theatre Association and also a member of the board of directors of Theatre Owners of America. She purchased the Gem theatre in 1932 and the Joy theatre several years later.

Hyman W. Knutson

Hyman W. Knutson, long an exhibitor, died December 28 at his home in Livingston, Mont. In film business since 1922, he had owned 10 theatres, hotels and other businesses in Montana and Idaho.

28 More Openings Are Set For MGM's "Battleground"

MGM's "Battleground" has been booked into 28 more situations around the country. The new engagements include openings between December 30 and February 11. "Battleground" is now nearing its second month at the Astor in New York and is currently playing at the Stillman in Cleveland and new Roosevelt at Miami Beach. The four-week run at the Egyptian and State theatres in Los Angeles ended December 28.

Edward W. LaVezzi

Edward W. LaVezzi, founder of the LaVezzi Machine Works, Chicago, died on Christmas morning from the effects of an operation performed a month earlier. Founder of the company, one of the oldest manufacturers of precision projector parts, he retired in 1940, leaving management to his sons Robert V. and Thomas. He was 71. Surviving are his wife, five children and nine grandchildren.

Maude Bowman

Maude Bowman, 77, at one time head of the Warner studio research department and an employee of the company for more than 25 years, died December 30 in Hollywood. She was connected at certain times with various divisions of the Warner publicity department. Miss Bowman started her career as a secretary. A son and a daughter survive.

SELDOM DOES A SHORT RECEIVE SUCH RECOGNITION FROM THE PRESS!



Columbia's OFF-THE-BEATEN -PATH, HILARIOUS 1-reel Specials!

"'Candid Mike' . . . one of the bright spots in the short subject field . . . it's nice to see a series winning back some of the past glories of the shorts field, once so important in the industry . . ."

—Film Daily

THE
BEST SHORTS
OF ALL
COME FROM
COLUMBIA

"Allen Funt's Candid Camera short . . . is a honey. I hope I see a hundred more of these . . . and I hope they maintain their wonderful quality of the human being unaware of observation . . ."

—Archer Winsten, N.Y. Post

"What the Picture did for me"

Columbia

LOADED PISTOLS: Gene Autry—Played with a cartoon festival to above average Saturday business. Gene Autry is popular here—on equal terms or better than Roy Rogers. I'm doubling Gene Autry soon to see what he will do in such a situation. "Loaded Pistols" is O.K., but I think they should be in color. Played Saturday, November 19.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

SINGING SPURS: The Hoosier Hotshots—Picked this one up to double with "Jiggs & Maggie in Court" (Monogram) to slightly above average gross. It should have done better, because both are very good. Played Saturday, Nov. 12.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

Film Classics

HURRICANE: Jon Hall, Dorothy Lamour—Doubled with a Johnny Mack Brown, "Riders of Pasco Basin." The same old stuff in the Western. "Hurricane," as long as it has been around, is a fine picture. It is made of the stuff that keeps our patrons away from television sets. Average business in rough weather and bad time of the year. Play it again. Many of my customers had seen the picture several times before, but enjoyed it again. Played Friday, Saturday, December 15, 16.—Melvin M. Edel, State Theatre, Centralia, Ill.

Metro-Goldwyn-Mayer

SCENE OF THE CRIME: Van Johnson, Gloria DeHaven—A nice detective action picture, but no good for our town. Business below average. Played Sunday, Monday, December 18, 19.—John S. Oatley, Star Theatre, Rockford, Mich.

THEY MET AT MIDNIGHT: Anna Neagle, Michael Wilding—for shame, Leo, for shame! Here I brag to the film salesmen from other companies that you seldom miss. You should have buried this one in England where it belongs. I had more walk-outs on this picture than on any other I've played. I'm sorry of my bargain with you, Leo, that I'll play everything you put out. Don't do this to us "little fellas" again, Leo, please. Played Wednesday, Thursday, Dec. 7, 8.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

WIZARD OF OZ, THE: Judy Garland, Ray Bolger—This grossed much better than I expected for a Saturday playdate. The picture is still a masterpiece and worthy of anyone's playing time. The little kids came running to the back during the witch scenes for protection, and one four-year-old told me, "It's a mess". Thanks, Leo, for letting us enjoy this one again. Played Saturday, December 3.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

Monogram

FIGHTING FOOLS: The Bowery Boys—One of the best Bowery boys in the series. However, rain and fog during the day and radio reports of a big freeze coming brought all the country people into town during the day—and very few at night. I had my worst Saturday night in 26 weeks. "Fighting Fools" was doubled with "Laramie" (Columbia) to three-quarters of normal business. I can't blame the picture because both series go over well here. Played Saturday, December 10.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

GINGER: Frank Albertson, Barbara Reed—Doubled with "The Gay Cavalier" (Monogram) on midweek to below average gross. "Ginger" is good, the second feature average. Midweek doubles up until this one had been doing fairly well. Will have to wait for my next one to see what happens. Played Wednesday, Thursday, November 30, December 1.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

JIGGS & MAGGIE IN COURT: Joe Yule, Renie Riano—This was a swell comedy doubled with "Singing Spurs" (Columbia) to slightly above average gross. These series are both good and my gross should have been higher. Why not? No one knows. Played Saturday, November 12.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

JIGGS & MAGGIE IN SOCIETY: Joe Yule, Renie Riano—They like this—seemed to eat it up. That is what we want and also might say it was good for the box office. Played Friday, Saturday, December 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

TEMPTATION HARBOR: Simone Simon—Here is a picture that will hold up in a dual situation and perhaps outdraw and please your customers more than the leader. It is well made and, although English, made your customers hardly suspect it with Simone Simon. Play it. "Betrayed" was doubled with this, an old release that carried through O.K. Played Wednesday, Thursday, December 13, 14.—Melvin M. Edel, State Theatre, Centralia, Ill.

Paramount

CHICAGO DEADLINE: Alan Ladd, Donna Reed—Typically Ladd. Business average. Played Sunday, Monday, December 4, 5.—John S. Oatley, Star Theatre, Rockford, Mich.

ROPE OF SAND: Burt Lancaster, Corinne Calvert—Not a bad picture, but this type doesn't go over here. Played Tuesday, Wednesday, December 13, 14.—John S. Oatley, Star Theatre, Rockford, Mich.

SORROWFUL JONES: Bob Hope, Lucille Ball—A swell picture which was enjoyed by everyone who came. Mary Jane Saunders (God bless the little angel) took the show away from Bob Hope. Since Bob was at his top, too, in the picture, plus Lucille Ball, you gave us a real picture, Paramount. I had only average attendance—expected more since I haven't had a Hope here for some time. Played Sunday, Monday, Dec. 4, 5.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

RKO Radio

ADVENTURE IN BALTIMORE: Robert Young, Shirley Temple—Good comedy but did very poorly. Played Wednesday, Thursday, December 14, 15.—Valley Theatre, El Paso, Texas.

ICHABOD AND MR. TOAD: Walt Disney feature—Disney at his best. Business above average but an extremely poor trailer stopped it from going higher. Played Tuesday, Wednesday, December 6, 7.—John S. Oatley, Star Theatre, Rockford, Mich.

SHE WORE A YELLOW RIBBON: John Wayne, Joanne Dru—Not much of a story but John Wayne and Technicolor made this one of our biggest grossing pictures of the year. Played Sunday, Monday, December 11, 12.—John S. Oatley, Star Theatre, Rockford, Mich.

Screen Guild

I SHOT JESSE JAMES: John Ireland—This is O.K. for weekends. Our second showing was still going strong. Played Friday, Saturday, December 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

JUNGLE GODDESS: George Reves, Wanda McKay—Doubled with "Brothers in the Saddle" to above average gross. "Jungle Goddess" is a natural for a small town that enjoys jungle pictures. Tim Holt can hold his own in any picture. Played Saturday, November 26.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

Twentieth Century-Fox

BEAUTIFUL BLONDE FROM BASHFUL BEND, THE: Betty Grable, Cesar Romero—A corny picture that gave me my lowest Sunday-Monday gross in seventeen weeks. It would appear that this type of picture would do big business in a small town, but it failed for me. Betty Grable is really good but miscast in the picture. It has plenty of laughs and action and everyone seemed to enjoy it, especially the unanticipated ending. Played Sunday, Monday, November 11, 12.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

LETTER TO THREE WIVES, A: Jeanne Crain, Linda Darnell—Pass this one up. It won't do business in a small town, believe me! Played Wednesday, Thursday, December 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

MR. BELVEDERE GOES TO COLLEGE: Clifton Webb, Shirley Temple—Clifton Webb was good in this but Shirley Temple does poorly. I enjoyed her as a kid, but she hasn't improved one bit in her acting since then. The picture was enjoyed by my patrons. The only complaints heard were on Shirley. My gross was off and did not warrant the top rental terms demanded by Fox. Played Sunday, Monday, November 27, 28.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

MOTHER IS A FRESHMAN: Loretta Young, Van Johnson—This was a swell picture in Technicolor which did slightly below normal gross for me. I was extremely happy that I had played it because it pleased everyone. You can't go wrong on this one. Played Sunday, Monday, November 20, 21.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

SNAKE PIT, THE: Olivia De Havilland, Mark Stevens—Another top film rental picture from Fox where the gross did not warrant the film rental. They are good at that. The picture did above average gross but with a Chamber of Commerce gift night. When I think of Fox's film rental terms I hear bells ringing in my head. Do you? Played Wednesday, Thursday, November 16, 17.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

YELLOW SKY: Gregory Peck, Anne Baxter—This picture opened up to above average business. The second night killed it. Played Monday, Tuesday, December 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

YOU'RE MY EVERYTHING: Dan Dailey, Anne Baxter—Good musical but did very poorly in this suburban de luxe house. Played Sunday, Monday, Tuesday, December 11, 13.—Valley Theatre, El Paso, Tex.

Universal

FAMILY HONEYMOON: Fred MacMurray, Claudette Colbert—A fine comedy that did only average business. The picture was evidently well liked because my second night was above average. The kids in the picture were priceles. The picture should

(Continued on opposite page)

MOTION PICTURE HERALD, JANUARY 7, 1950

(Continued from opposite page)

please in any situation. Played Sunday, Monday, November 13, 14.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

MEXICAN HAYRIDE: Abbott & Costello—Played this day before and on Thanksgiving Day to 200 per cent of normal business. Idle thoughts of a harried exhibitor—was it the holiday, Chamber of Commerce gift night, or Abbott & Costello? The picture was a scream and left the patrons laughing even the next day. This type of picture plus the above average gross makes me glad I'm in business. Played Wednesday, Thursday, November 24, 25.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Warner Bros.

ADVENTURES OF DON JUAN: Errol Flynn, Viveca Lindfors—A very fine picture. Well made. Will please them if you can get them in. I used Abbott & Costello in "Pardon My Sarong" from Screen Guild to get them in. Business average for this time of the year, I believe, would be 125 per cent normal. Fine comments from all who came. Play them both. You won't be sorry. Played Sunday, Monday, December 17, 18.—Melvin M. Edel, State Theatre, Centralia, Ill.

WHITE HEAT: James Cagney, Virginia Mayo—Don't they have any censorship of pictures any more? This one certainly smells and should never have been passed. Average at the box office. Played Friday, Saturday, December 16, 17.—Valley Theatre, El Paso, Texas.

Shorts

Metro-Goldwyn-Mayer

MR. WHITNEY HAD A NOTION: John Nesbitt Passing Parade—I'm sorry this series is not being sold this year by MGM. The Passing Parades are my idea of an ideal short subject. This one is good as all others have been.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Paramount

BIG FLAME UP, THE: Screen Song—Although screen songs are not popular here, as far as joining in with the singing, these cartoon screen songs are get-

Short Product in First Run Houses

NEW YORK—Week of Jan. 2

CAPITOL: Pest Control
(Pete Smith Specialty).....MGM
Feature: Adam's Rib.....MGM

CRITERION: A-Haunting We Will Go
Universal
Calling All Girls.....Warner Bros.
Feature: Bagdad.....Universal

MAYFAIR: Bare Feet.....Warner Bros.
Feature: Sands of Iwo Jima.....Republic

PARAMOUNT: Aquatic Health Party
(Spotlight).....Paramount
Feature: Samson and Delilah.....Paramount

RIVOLI: Aquatic Health Party (Spotlight)
Paramount
Feature: Samson and Delilah.....Paramount

ROXY: Comic Bookland.....20th Century-Fox
Skating Is Believing.....20th Century-Fox
Feature: Prince of Foxes.....20th Century-Fox

STRAND: Rabbit Hood.....Warner Bros.
Happy Holiday.....Warner Bros.
Grass Is Always Green.....Warner Bros.
Feature: The Inspector General.....Warner Bros.

CHICAGO—Week of Jan. 2

CHICAGO: Sky Riders.....Paramount
Feature: The Great Lover.....Paramount

GARRICK: Jungle Terror.....Warner Bros.
Snow Foolin'.....Paramount
Feature: Port of New York.....Eagle Lion

GRAND: Wide Open Spaces.....RKO Radio
Feature: The Outlaw.....RKO Radio

ROOSEVELT: Which is Witch?.....Warner Bros.
Feature: Sands of Iwo Jima.....Republic

STATE LAKE: Hocus Focus.....Paramount
Feature: The Prince of Foxes.....20th Century-Fox

UNITED ARTISTS: Toy Tinkers.....RKO Radio
Snow Carnival.....Warner Bros.
Feature: The Nevedan.....Eagle Lion

ting better and better. This one is no exception.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

TAR WITH A STAR: Popeye Cartoon—The Popeye Cartoons are well liked by everyone and this one is especially clever.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Twentieth Century-Fox

ABOARD THE FLATTOP MIDWAY: A wonderful short about the carrier Midway and her planes that everyone should see. Good scenes of the planes taking off and coming in, a crash landing, shore leave, etc. Play it, everyone, and be proud you did.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

HULA HULA: The Talking Magpies—A very good

cartoon. Wish I could say the same for the Mighty Mouse Series.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Universal

HOLLYWOOD MATADOR: Woody Woodpecker cartoon—One of the better Woody Woodpecker cartoons.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

Warner Bros.

THIS THEATRE AND YOU: Industry Short—Every theatre should play these Industry Shorts. This one is exceptionally good.—Fred G. Wepler, Colonial Theatre, Colfax, Ill.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

ROBERT ROSSEN'S PRODUCTION OF

All the King's Men

Based upon the Pulitzer Prize Novel "All The King's Men" by Robert Penn Warren

with Broderick CRAWFORD · Joanne DRU
John IRELAND · John DEREK
Mercedes McCAMBRIDGE

Written for the Screen and Directed by ROBERT ROSSEN

JOAN DAVIS as THE TRAVELING SALESWOMAN

with ANDY DEVINE

Adele Jergens · Joe Sawyer · Dean Riesner

Story and Screen Play by Howard Dimsdale

A JOAN DAVIS PRODUCTION

Directed by Produced by
CHARLES F. RIESNER · TONY OWEN

MARY RYAN, DETECTIVE

starring

MARSHA HUNT

with

John Litel · June Vincent · Harry Shannon

Screen Play by George Bricker

Directed by Produced by
ABBY BERLIN · RUDOLPH C. FLOTHOW

GENE AUTRY and CHAMPION in SONS OF NEW MEXICO

with Gail Davis · Robert Armstrong
Dick Jones · Frankie Darro

Written by Paul Gangelin
Directed by Produced by
JOHN ENGLISH · ARMAND SCHAEFER
A GENE AUTRY PRODUCTION

CHINATOWN AT MIDNIGHT

with

HURD HATFIELD

Jean Willes · Tom Powers · Ray Walker
and Maylia

Written for the Screen by
Robert Libott and Frank Burt
Directed by Produced by
SEYMOUR FRIEDMAN · SAM KATZMAN

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1949.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

PRINCE OF FOXES (20th-Fox)

First Report:

Total Gross Tabulated **\$320,000**
Comparative Average Gross **202,200**
Over-all Performance **158.2%**

BALTIMORE—New	150.0%
BUFFALO—Center	151.0%
CLEVELAND—Allen	154.3%
LOS ANGELES—Chinese, 1st week	138.8%
(DB) The Threat (RKO)	
LOS ANGELES—Chinese, 2nd week	94.4%
(DB) The Threat (RKO)	
LOS ANGELES—Fox-Wilshire, 1st week	161.4%
(DB) The Threat (RKO)	
LOS ANGELES—Fox-Wilshire, 2nd week	84.8%
(DB) The Threat (RKO)	
LOS ANGELES—Uptown, 1st week	192.6%
(DB) The Threat (RKO)	
LOS ANGELES—Uptown, 2nd week	113.8%
(DB) The Threat (RKO)	
LOS ANGELES—Uptown, 1st week	134.6%
(DB) The Threat (RKO)	
LOS ANGELES—Uptown, 2nd week	98.9%
(DB) The Threat (RKO)	
NEW YORK—Roxey	194.8%
(SA) Vic Damone, others.	
TORONTO—Eglinton	139.6%

THE GREAT LOVER (Para.)

First Report:

Total Gross Tabulated **\$441,600**
Comparative Average Gross **423,800**
Over-all Performance **104.2%**

BALTIMORE—Keith's	126.2%
CHICAGO—Chicago	107.2%
(SA) Sonny Tufts, others.	
DENVER—Denham	128.4%
INDIANAPOLIS—Indiana	111.1%
(DB) There's a Girl in My Heart (Mono.)	
KANSAS CITY—Paramount	148.7%
LOS ANGELES—Paramount Downtown	148.2%
(DB) The Golden Stallion (Rep.)	
LOS ANGELES—Paramount Hollywood	142.8%
(DB) The Golden Stallion (Rep.)	
NEW YORK—Paramount, 1st week	118.8%
(SA) Claude Thornbill, others.	
NEW YORK—Paramount, 2nd week	95.3%
(SA) Claude Thornbill, others.	
NEW YORK—Paramount, 3rd week	85.2%
(SA) Claude Thornbill, others.	
NEW YORK—Paramount, 4th week	72.2%
(SA) Claude Thornbill, others.	
ST. LOUIS—St. Louis	166.6%
(DB) A Dangerous Profession (RKO)	
TORONTO—Imperial	133.7%

DOCTOR AND THE GIRL (MGM)

Final Report:

Total Gross Tabulated **\$398,400**
Comparative Average Gross **417,200**
Over-all Performance **95.6%**

ATLANTA—Grand	101.6%
BALTIMORE—Century	102.0%
BALTIMORE—Valencia, MO 1st week	120.6%
BOSTON—Orpheum	100.8%
(DB) Scene of the Crime (MGM)	
BOSTON—State	95.2%
(DB) Scene of the Crime (MGM)	
BUFFALO—Buffalo	80.0%
BUFFALO—Teck, MO 1st week	100.0%
CHICAGO—State Lake, 1st week	117.3%
CHICAGO—State Lake, 2nd week	86.7%
CINCINNATI—Capitol	83.3%
CLEVELAND—State	88.5%

CLEVELAND—Ohio, MO 1st week	100.0%
DENVER—Orpheum	110.6%
(DB) The Secret of St. Ives (Col.)	
DETROIT—United Artists	91.5%
(DB) Barbary Pirate (Col.)	
INDIANAPOLIS—Loew's	84.1%
(DB) Rusty's Birthday (Col.)	
KANSAS CITY—Midland	89.0%
(DB) Holiday in Havana (Col.)	
LOS ANGELES—Egyptian, 1st week	97.4%
(DB) The Secret Garden (MGM)	
LOS ANGELES—Egyptian, 2nd week	76.2%
(DB) The Secret Garden (MGM)	
LOS ANGELES—Fox-Wilshire, 1st week	100.0%
(DB) The Secret Garden (MGM)	
LOS ANGELES—Fox-Wilshire, 2nd week	75.0%
(DB) The Secret Garden (MGM)	
LOS ANGELES—Los Angeles, 1st week	97.8%
(DB) The Secret Garden (MGM)	
LOS ANGELES—Los Angeles, 2nd week	80.0%
(DB) The Secret Garden (MGM)	
MINNEAPOLIS—State	74.1%
OMAHA—Orpheum	72.3%
(DB) Jackpot Jitters (Mono.)	
PITTSBURGH—Penn	94.3%
PITTSBURGH—Ritz, MO 1st week	73.0%
SAN FRANCISCO—Warfield	109.4%
(DB) The Golden Stallion (Rep.)	
ST. LOUIS—State	119.5%
(DB) The Lucky Stiff (UA)	
ST. LOUIS—Orpheum, MO 1st week	128.7%
(DB) The Lucky Stiff (UA)	
TORONTO—Loew's, 1st week	112.4%
TORONTO—Loew's, 2nd week	96.0%

ADAM'S RIB (MGM)

Final Report:

Total Gross Tabulated **\$615,500**
Comparative Average Gross **548,800**
Over-all Performance **112.1%**

ATLANTA—Grand	94.2%
BALTIMORE—Century, 1st week	102.1%
BALTIMORE—Century, 2nd week	77.4%
BALTIMORE—Valencia, MO 1st week	103.4%
BALTIMORE—Valencia, MO 2nd week	77.5%
BOSTON—Orpheum, 1st week	125.9%
BOSTON—Orpheum, 2nd week	97.1%
BOSTON—State, 1st week	136.0%
BOSTON—State, 2nd week	85.0%
BUFFALO—Buffalo	95.3%
BUFFALO—Teck, MO 1st week	100.0%
BUFFALO—Teck, MO 2nd week	95.1%
CHICAGO—State Lake, 1st week	127.5%
CHICAGO—State Lake, 2nd week	71.4%
CINCINNATI—Capitol, 1st week	138.6%
CINCINNATI—Capitol, 2nd week	80.0%
CINCINNATI—Capitol, 3rd week	61.3%
CLEVELAND—State, 1st week	98.9%
CLEVELAND—State, 2nd week	52.1%
DENVER—Broadway	121.6%
INDIANAPOLIS—Loew's	116.8%
(DB) Chinatown at Midnight (Col.)	
KANSAS CITY—Midland, 1st week	155.2%
(DB) Prison Warden (Col.)	
KANSAS CITY—Midland, 2nd week	88.9%
(DB) Prison Warden (Col.)	
NEW YORK—Capitol	205.1%
(SA) Eddie Duchin, others.	
PHILADELPHIA—Karlton, 1st week	185.3%
PHILADELPHIA—Karlton, 2nd week	162.9%
PHILADELPHIA—Karlton, 3rd week	106.7%
PITTSBURGH—Penn, 1st week	124.2%
PITTSBURGH—Penn, 2nd week	80.0%
PITTSBURGH—Penn, 3rd week	71.3%
PITTSBURGH—Ritz, MO 1st week	78.1%
PITTSBURGH—Ritz, MO 2nd week	70.0%
SAN FRANCISCO—Warfield	81.9%
ST. LOUIS—State, 1st week	125.8%
ST. LOUIS—State, 2nd week	94.3%
ST. LOUIS—Orpheum, MO 1st week	113.6%
ST. LOUIS—Orpheum, MO 2nd week	90.9%
TORONTO—Loew's, 1st week	96.0%
TORONTO—Loew's, 2nd week	111.1%

Motion Picture Relief Fund Marks 25 Years of Service

The Motion Picture Relief Fund, to which 90 per cent of film workers who contribute one or one-half per cent of their earnings belong, this week was 25 years old. The executives, all volunteers, now operate a service for the needy of the industry which comprises a 40-room country hospital, a country home for the aged, a dental clinic, 10 beds in the Cedars of Lebanon Hospital, a radio program, and a welfare office with a staff of 27. The annual report issued last June said that 2,576 persons were handled in 1948, the largest number in the fund's history. Former presidents include Jean Hersholt, the current head, Joseph M. Schenck, Jesse L. Lasky, Cecil B. DeMille, the late Carl Laemmle, Conrad Nagel and Marion Davies.

Universal Awarded \$329,486 In Suit Against Marston

Universal was this week awarded \$329,486 in its case against Marston Pictures and a foreclosure of chattel mortgage on the picture "Casbah," which was produced by Marston. The ruling was handed down by Judge William C. Mathes in the Los Angeles District Court. Marston originally sued Universal for \$250,000, claiming improper distribution of the film, but the company in a counter suit asked \$325,000 and a foreclosure of the mortgage on the film, plus \$5,000 which it claimed Marston had spent improperly.

Motion Picture Sales to Get "Bakers Wife" Remake

Motion Picture Sales Corporation, which is headed by Neil Agnew and Charles L. Casanave, and Marcel Pagnol, the French producer, have closed a deal calling for a remake the latter's famed 1938 film, "The Baker's Wife." Realization of the project was held up because of Mr. Pagnol's inability to find an actor suitable for the lead part. Jose Ferrer now has been signed for the role and work on the film will start as soon as the latter finishes his present assignment with MGM.

Theatre Changes Hands

The Ellis theatre, neighborhood house in San Francisco previously operated by William David, has been taken over by Dan McLean and Lee Dibble, co-owners of the Embassy. William Crosby, formerly with the Golden State and Blumenfeld circuits, will manage the house. Extensive alterations are planned.

Buy Michigan Drive-In

The purchase of the 1,100-car Grand River drive-in theatre just outside Detroit by Charles Komer and the Goldberg Twins, operators of Community Theatres, a Michigan circuit, has been announced. Alex Schreiber of Associated Theatres formerly owned the drive-in.

MANAGERS' ROUND TABLE



AN INTERNATIONAL ASSOCIATION OF SHOWMEN MEETING WEEKLY IN MOTION PICTURE HERALD FOR MUTUAL AID AND PROGRESS

Walter Brooks, Director

HUGH S. BORLAND, manager of the friendly Louis theatre, "last run pictures in the heart of the Negro district," on Chicago's South Side, comes up with his exhibit of pre-Christmas showmanship—and it delights us to report a thing or two that hasn't appeared elsewhere in our mail. Too late, perhaps, for this year, but worth remembering next December.

First, a cardboard folder, 4 x 6 inches, with the headline, "Yes, There Is a Santa Claus"—and inside five coupon tickets worth 25c each, admitting two-for-one price of admission, up to December 24th. That takes care of the pre-Christmas slump, which showman Hugh Borland labels his "Pre-Christmas Jubilee." Why hasn't somebody done it before? We can't recall another example.

Then, Hugh writes, he happened into a store, and on the counter were copies of a 16-page booklet, printed in attractive color by the John Hancock Mutual Life Insurance Co., of Boston, containing sixteen Christmas carols, words and music, which were being given free to children. Instead of just passing by, casually, Hugh immediately contacted the John Hancock agency in Chicago, and they offered him all the copies he wanted, as give-aways at the Louis theatre, if he would guarantee proper circulation to his patrons, under reasonable precautions against waste.

Two other managers, operating houses for colored patronage, have appeared in our mail recently. Bernard H. Mabry, of District Theatres Corporation, submits photographs of excellent front displays at the Regal and Booker-T theatres, Norfolk, Va., and especially, a tear sheet from the *Negro Journal and Guide* with good newspaper advertising and publicity examples. "Home of the Brave" and "Mighty Joe Young" have been particularly well handled. And Gerald C. Wiessler, manager of the Leader theatre, in a Negro section of Philadelphia, writes of his problems in getting showmanship results on a limited budget, but that he

POSTING PAPER

Time was when posting paper, good lithographs, were something that every good showmen bought in quantity and used to the hilt, in selling his product and his theatre. Somehow, that time is past, and with it, comes a slump in over-all potential and actual gross business, numerically and financially, for motion pictures.

We think there is a distinct connection between these two events, in sequence, for cause and effect. We believe that when showmen give up the practices of showmanship, that business drops off at the point-of-sale. It is a foregone conclusion that if pressures are not applied, there can be no result, except a slump.

We have deplored the lack of heralds, in use and for use, and again, it spells a contributing reason to the lack of paying patrons, in our firm belief. The herald is the most old-fashioned of all advertising forms, but once, in this industry, the print order was for 1,500,000 with re-orders to follow. Now, it's more likely to be 150,000 and to be omitted entirely from the press-book. The herald keys the campaign for the average small exhibitor.

For the same reason, we deplore the tendency to try for a ride on expensive pages in national magazines. We would rather have 1,000 heralds from door to door than a page in the 30 copies of any national magazine which are delivered in the town of Elbow Grease, Pennsylvania. Curiously, that isn't nearly as satisfying to the distributor who pays the bill. But the exhibitor, at the point-of-sale, should know better. And he deserves the help of all concerned to improve his final result.

is getting a precedent-making break with an extended run of "Home of the Brave," which may point the way.

Q Larry Woodin, whose new broadcast entitled "Hollywoodin" was reported here recently, has found it such a good selling approach for the benefit of the Arcadia and Bache theatres in Wellsboro, Pa., that he is revamping his newspaper advertising in the same format, i.e., a newspaper column under the same head. It ties in with his radio program and gives him further identity as the personality behind the Hollywood news and the local theatres, in his town. We like to remind you that Wellsboro is a Pennsylvania town of 3,600 population, located forty miles from the nearest railroad or radio station.

Q S. J. Gregory, of Midstate Amusement Corporation, is circulating mimeographed copies of letters written to Al Tribbett, manager of the Liberty theatre, Sunnyside, Washington, by various school authorities, teachers, and principals of the Sunnyside schools. The idea is to show other managers of the circuit how very much Al's approach to the schools was appreciated, and how it resulted in well deserved praise for its public relations benefit, as well as increased business at the box office.

Q Leon Brandt, director of advertising, publicity and exploitation for Eagle Lion, announces a new "task-force" type of promotion and pre-selling which will concentrate field exploitation for the company. Herb Drake, Ed Dowden and Bernard Estes and other nationally-known publicists, will form the nucleus of this staff, under exploitation manager Lige Brien. The difference in sales approach will be watched with interest, because in the past, field men have been assigned to areas; under the new Eagle Lion plan, they will be assigned to pictures. This will give each attraction the full benefit of expert handling in the pre-selling period, with responsibility concentrated rather than scattered. —Walter Brooks

HEIRESS For a Day

HERE is the start of a sock campaign. At right, Hal Marshall, Paramount field man, confers with Peter R. Fink, in charge of theatre operations, and Ed Riesenbeck, manager of Keith's theatre, Cincinnati, launching their "Heiress for a Day" contest, in which a lucky winner will get \$2800 in prizes, with the sponsorship of the *Cincinnati Times-Star* and cooperating merchants.



The "Heiress" will have her choice of a fine Gruen wrist watch, made in Cincinnati on "Time Hill" . . .



She will be registered for a secretarial course in one of the city's best business schools . . .



A leading furrier will present "The Heiress" with a fine fur scarf . . .

She will have a course at the Patricia Stevens School for Models.



Or she may choose ballet instruction with one of Cincinnati's best instructors in the dance . . .



The best jeweler in town will make her a gift of this beautiful string of pearls . . .



"Heiress" in 1500 Houses In January

With the announcement from Max E. Youngstein, advertising, publicity and exploitation director for Paramount, that "The Heiress" will have playdates in 1,500 theatres in January, comes details of three excellent campaigns, leading with the premiere at Keith's theatre, Cincinnati, which is the inspiration of the contest, picture page opposite. So very successful was this contest, developed by Hal Marshall, for Paramount, and Ed Riesenbeck, manager of Keith's, with Bob Harris, managing editor of the Cincinnati *Times-Star*, that the list of prizes continues to "grow and grow and grow" until it now includes a trip to New York and many other gifts for "The Heiress." The campaign was sponsored almost in its entirety by cooperative deals.

Edward Miller, manager of the Center theatre, Buffalo, reports a similar contest in a tieup with radio station WEBR and the Buffalo *Courier-Express*. In addition, the pressbook contest for best reviews of the picture was followed, with cooperation of Kaiser-Frazer dealers, which featured a street parade of bannered cars. A 24-sheet cut-out above the theatre marquee was prominently displayed, and a 24-sheet ballyhoo truck, part of the Center theatre's regular street operation, was used again. Newspaper publicity included 30 out-of-town sheets and a special break in the big local Polish-language paper.

Charles E. Daniels, manager of the Paramount theatre, Glens Falls, N. Y., shows a campaign conducted in a city of 18,000 that compares favorably with the larger places. Again, the Kaiser-Frazer tieup and the use of six 24-sheets for marquee and street display was a noticeable feature. Fifty 3-sheets were posted locally 10 days in advance. Admiral radio give-away over two local stations supplemented newspaper advertising.



George Atton, Round Table member and Quigley prize winner, formerly at the New Turlock theatre, Turlock, California, has been transferred to the Granada theatre, Reno, and here is his display of local flag bearers, on stage for "Wake Island."

CONTENDERS FOR QUIGLEY AWARDS

IVAN ACKERY
Orpheum
Vancouver, Can.

R. E. AGLE
Appalachian
Boone, N. C.

GEORGE ATTON
Granada, Reno, Nev.

JEROME BAKER
Coliseum, New York

JOHN BALMER
Paramount
Long Branch, N. J.

JAMES BARNES
Warner
Huntington Park, Cal.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

BILL BROWN
Poli-Bijou
New Haven, Conn.

GEORGE D. BROWN
Dakota
Grand Forks, N. D.

RUSS BROWN
Orpheum, Portland, Ore.

HARRY BURKE
Community
Saratoga Springs, N. Y.

W. D. BUTLER
Lyric, Salt Lake City

C. W. CLAGETT
Palace, Lancaster, O.

LOUIS COHEN
Poli, Hartford, Conn.

LOU COLANTUONO
Keystone, Philadelphia

TED CONKLIN
Bucyrus, Bucyrus, O.

S. CONSTANTINE
Downer, Milwaukee, Wis.

TIFF COOK
Capitol, Toronto, Can.

ELMO COURTNEY
State, Clovis, N. Mex.

DOUGLAS E. CRAFT
Capitol, Sidney, O.

CHARLES CRAVER
Boonville
Boonville, N. C.

DAN DANDREA
Stanley, Bridgeton, N. J.

W. F. DEATON
J. L. KELLEY
Alva, Alva, Okla.

ANN DE RAGON
Paramount
Plainfield, N. J.

JOHN DI BENEDETTO
Broad, Columbus, O.

KENNETH B. DUKE
St. Mary's
Leonardtown, Md.

RICHARD E. EASON
Carolina, Hickory, N. C.

KENNETH ELMORE
Royal, New Castle, Ind.

RICHARD FELDMAN
Paramount, Syracuse

JACK FLAX
Woodbridge
Woodbridge, N. J.

FRANCIS GILLON
Paramount
Cedar Rapids, Ia.

SAM GILMAN
Loew's, Harrisburg, Pa.

G. LEO GOHLMANN
Cuba, Cuba City, Wis.

JACK HAMILTON
9-W Drive-In
Kingston, N. Y.

JIM HARDIMAN
Odeon, London, Ont.

HANK HAROLD
Palace, Cleveland, O.

W. T. HASTINGS
Orpheum, Denver, Col.

HAROLD HELLER
Dyker, Brooklyn

W. D. HENDLEY
State, Albany, Ga.

GUY HEVIA
Mayfair, Asbury Park

SIDNEY HOLLAND
Fairview
Fairview Park, O.

JOSEPH P. HOLLERAN
Linden, Baltimore, Md.

EARL HUBBARD
20th Century
Buffalo, N. Y.

TONY HUNTING
Carlton, Red Bank, N. J.

VINCE IORIO
Trans Lux, Washington

H. W. KADRIE
Riviera, St. Paul, Minn.

MOLLIE KATZ
Poli, Meriden, Conn.

W. D. KEEFE
Orpheum, Utica, N. Y.

CHUCK KEELING
Tower, Oklahoma City

TED KIRKMEYER
Egyptian, Ogden, Utah

SIDNEY KLEPER
College, New Haven

PAUL J. KLEIDERT
Piccadilly, Chicago, Ill.

WILLIAM KNAUSS
Park, Morristown, N. J.

R. KOUTNIK
Palace, Milwaukee, Wis.

RALPH LANTERMAN
Community
Morristown, N. J.

THOMAS LEONARD
State, Rhinlander, Wis.

LARRY R. LEVY
Colonial, Reading, Pa.

CLIFF LOTH
Uptown, New York, N.Y.

P. E. McCOY
Miller, Augusta, Ga.

JACK McDUGALL
Oakland, Oakland, Cal.

DON MCGREGOR
Liberty, Pasco, Wash.

S. R. McMANUS
Odeon
Fort Williams, Can.

ED MAC KENNA
Joy, New Orleans, La.

MURT MAKINS
Admiral
Bremerton, Wash.

LOUIS MARCKS
Strand, Delaware, O.

TOM MARTIN
State, Minneapolis

HAROLD MARTZ
Majestic
Perth Amboy, N. J.

JACK MATLACK
J. J. Parker Theatres
Portland, Ore.

ED MEADE
Buffalo, Buffalo, N. Y.

TOM J. MITCHELL
Dixie, Ruston, La.

CHARLES J. OLIVER
Del Rio, Clinton, Okla.

DICK PEFFLEY
Paramount, Fremont, O.

ALLEN PERKINS
Roxy, Midland, Can.

LESTER POLLOCK
Loew's Rochester, N. Y.

J. W. PRETTYMAN
Cover, Ft. Morgan, Col.

SILVER RALEY
Swiss, Tell City, Ind.

ANTHONY ROSATO
Temple, Cortland, N. Y.

AL SACHS
Dome, Ocean Pk., Cal.

ALEX SAYLES
Palace, Albany, N. Y.

LOUIS A. SCHAEFER
Victory, Holyoke, Mass.

WILLIS SHAFFER
Fox, Atchison, Kan.

JAMES C. SKELLY
Ohio, Sidney, O.

E. B. SORENSON
Liberty
Walla Walla, Wash.

S. L. SORKIN
Keith's, Syracuse, N. Y.

W. J. SOUTTAR
Lincoln, Springfield, Ill.

JAMES F. STEPELLO
James, Utica, N. Y.

FLOYD STRAWLS
National, Richmond, Va.

PAUL THOMAS
Strand, Muncie, Ind.

GERTRUDE L. TRACY
Parma, Parma, O.

WALTER TREMOR
Pheil
St. Petersburg, Fla.

A. E. TRIBBETT
Liberty
Sunnyside, Wash.

BILL TRUDELL
Capitol, London, Can.

LEONARD UTECHT
Lake, Oak Park, Ill.

J. B. WHITE
Martin, Americas, Ga.

HARRY A. WIENER
Smalley's
Johnstown, N. Y.

ANSEL WINSTON
Palace, Chicago, Ill.

C. E. WIRE
New Ohio
Marion, Ohio

LARRY WOODIN
Arcadia
Wellsboro, Pa.

KEN. E. WORKMAN
United Artists
Berkley, Calif.

MRS. W. W. YOUNG
Carey, Carey, N. C.

Loew's Gives Welcome To New Patrons

Harold McMahon, manager of Loew's 72nd Street theatre, in New York City, displays samples of the special campaign prepared to welcome new residents in his area and to convert them into new patrons for the theatre. The campaign has been set up by Ernest Emerling, advertising and publicity director for Loew's Theatres, for extended use. Continuing post-war population shifts have disrupted the movie-going habits of hundreds of thousands, especially in the metropolitan area, and with 68 theatres involved, it is smart to recognize the fact that the movie-going habit is easy to acquire and easier to lose.

A constant check is kept on proposed developments and those under construction, and when this reaches any volume, Loew's sets into motion two formulas, (1) a house-to-house canvass, and (2) a direct-mail campaign. Trained girls are employed for the purpose of visiting new families, leaving a gift envelope which contains guest tickets, and obtaining a complete record of amusement habits and desires registered by the newcomers. Harold McMahon's "shopping reminder" is a compact pad of blanks for the housewife, which includes a map of the neighborhood. In some apartment developments, where canvassing is objected to, the same result is secured by direct mail with suitable follow-up.


Doorman and ushers are instructed to immediately buzz the manager when a newcomer shows up with a guest ticket of this order, and they are greeted personally, to make them really feel at home. The theatre pays the admissions tax on these guest tickets, so there will be no strings attached. Procedure follows the methods employed by the Community "Welcome Wagons" which are known in many localities.

Sells Tickets at \$15 per 100

A. E. Tribbett, manager of the Liberty and Avalon theatres, Sunnyside, Wash., shows how he overcomes the pre-Christmas slump with the sale of merchant tickets, at \$15.00 per hundred, to local stores. Two special Christmas trailers were provided, with 26 sponsors at the Avalon and at the Liberty participating in the giveaway ticket plan.

**HENRY
R.
ARIAS**

PURCHASING AGENT
Foreign and Domestic
Film Distribution



729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.



We joined the Rhonda Fleming Fan Club, and here you may see why. In the background, if you will pause to look, are Gene Street and Arthur Krollch, of the Paramount theatre, Rochester, who are showing the object of our affections their campaign on "The Great Lover."

Fred Perry At It Again

Fred Perry, manager of the Capitol theatre, Middletown Conn. is stirring things up in the advertising pages of the *Middletown Press* with his cooperative ads for a talent show, done with the sponsorship of local Liggett's drug stores. Those who can sing, dance, whistle, play, juggle, magic, mimic, hillbilly, acrobat or do imitations are requested to apply.



Members of the Columbus, Ohio, Junior Police are here presenting their credentials to the doorman at Loew's Broad theatre, with manager John Di Benedetto, second from the left, and Officer Bob Brush, Chief Frank Harrison and Captain Fred Snyder, of the Columbus Police Department, in the background. The fine public relations angle of these young students of law and order resulted in plenty of publicity in local newspapers, including this picture.

"Quartet" In Milwaukee

Stanley Constantine, manager of the Fox Downer theatre, Milwaukee, submits a comprehensive campaign for the Wisconsin premiere of the W. Somerset Maugham feature, "Quartet" which was beautifully handled to obtain the best presentation of this British film. Two screenings in advance, one for newspaper writers and radio people, and the other for book store sales people, librarians and school faculty members, built up word-of-mouth advertising. British Consular officials from Chicago and various municipal and State officials accepted invitations to the premiere. Local police authority gave them an official escort.

Advance newspaper advertising and publicity was unusual, and in addition to radio tieups, included an excellent series of radio commentaries inspired by the preview screenings. Newspaper advertising was in excellent display, with impressive use of small space. Resulting line at the box office makes a good news picture, with the British Consul General cutting the ribbon for the opening performance. Reviews in the *Milwaukee Sentinel* and *Journal* were above the average of routine comment by local critics, indicating a special attraction.

Boosts "The Cisco Kid"

Earle M. Holden, manager of the Center theatre, Hickory, N. C., tied up with a local bakery to give away 1,000 pictures of the "Cisco Kid" at Saturday morning shows.

Contenders Overseas

(Owing to the number of contenders in the fourth quarter for the Quigley Awards, and the limitations of space, we are obliged to carry over this supplementary list of contenders in England and overseas, in addition to the listing on the preceding page.)

- | | |
|---|---|
| JOSE L. ALBENIZ
Trueba, Bilbao, Spain | LEONARD A. KEANE
Odeon, Reading, Eng. |
| SYDNEY ALLDRIDGE
Beacon, Smethwick, Eng. | J. KILLIP
Crescent, Douglas, Eng. |
| M. H. G. ALLISON
Regal, Lincoln, Eng. | JOHN E. LAKE
Savoy, Luton, Eng. |
| R. C. BAKER
Regent, Hanley, Eng. | JAMES LARKIN
Seamore, Glasgow, Scot. |
| T. W. BENTLEY
Whitehall
Rotherham, Eng. | L. LOVELL
Regal, Kirkcaldy, Scot. |
| T. W. BIRD
Empire, Whitley Bay | J. L. McDONALD
Empire, Clydebank, Scot. |
| NORMAN BLAIR
Regal, Atherstone, Eng. | ANGUS McNAB
La Scala
Clydebank, Scot. |
| A. BROADHURST
Ritz, Oxford, Eng. | TOSHIO MIYAMOTO
Shinkoiva
Tokyo, Japan |
| J. S. BROOKE
Empire, Cardiff, Wales | H. MORICE
Grand, Banbury, Eng. |
| LESLIE J. BROWN
Capitol, Barking, Eng. | E. NATHAN
Palace, Southhall, Eng. |
| ROBERT E. BURNETT
Holderness Hall, Hull | F. W. PIETERSON
Majestic
Wembley, Eng. |
| A. M. BURTON
Gaumont, Halifax, Eng. | D. A. PRESTO
Opera House
Jersey, Eng. |
| A. HIGHAM COWEN
Casino, Herne Bay, Eng. | W. RODGERS
Lido, Bolton, Eng. |
| B. IAN CRAIG
Odeon, Cardiff, Wales | CHARLES TAYLOR
Green's, Dundee, Scot. |
| JOHN A. DIXON
Regal, Chesterfield | S. TONY TENSER
Central
Cambridge, Eng. |
| W. DODDS
Savoy, Lincoln, Eng. | R. H. B. THOMPSON
Rex, Hull, Eng. |
| J. C. DUVERNOY
Grand, Lowestoft, Eng. | M. VAN DE DONCK
Eldorado
Brussels, Belgium |
| FORDHAM ELLIS
Forum, Ealing, Eng. | HAROLD WARREN
Majestic
Wembley, Eng. |
| C. H. G. EVILL
New Coliseum
Whitley Bay, Eng. | L. G. WEBSTER
Savoy
Northampton, Eng. |
| K. J. GRAY
Castle
Merthyr Tydfil, Wales | JOHN W. WILKINSON
Olympia
Newcastle-on-Tyne, Eng. |
| A. GREGORY
Carlton, Liverpool, Eng. | DAVID B. WILLIAMS
Blue Hall, Islington |
| H. HARGREAVES
Regal, Lichfield, Eng. | G. WILLIAMS
Regent, Chatham, Eng. |
| J. W. C. HARRIS
Prince's
Gwelo, Africa | |
| WALT HENDERSON
Odeon
Morecambe, Eng. | |

Selling Approach

ON THE TOWN—Metro-Goldwyn-Mayer. In color by Technicolor. They paint the town with joy. Gene Kelly and Frank Sinatra in the big Broadway musical, now on the screen. They show you New York as you've never seen it before. Lively, amusing, colorful. Come on, everybody, let's go "On The Town"! 24-sheet contains the makings of a cut-out display for marquee or lobby. Other posters are good, but crowded. Same applies to newspaper ad mats, for the most part, too jammed with copy to stand out. We note that Loew's Theatres in New York simplify the press-book ads, for better results. There's lots of action in this, and music and comedy, based on a long-run successful musical show, plus the actual New York filming to make it authentic. Two-color herald is available, and a one-color mat of the same spread, which will also make a good newspaper ad. You can key your campaign on this advertising theme. The other good style is found in Mat No. 407, which shows the sextette of three boys and three girls "On The Town" also available in No. 306 and No. 208, although as it gets into smaller sizes, it loses some of its punch. Pressbook cover mat No. 406 is oversized for newspaper space in a majority of situations, but it has a good idea in it, and excellent display. We still think herald Mat No. H-501 is the best in the book and you can get double use of it. Publicity mats and stories are excellent, and will sell the three couples who lead in this fun picture. Exploitation suggestions include the selection of a "Miss 1950" but that's incidental rather than pertinent. Stunts calling for free taxi rides, free dinners, etc. "On The Town" will encourage merchant tieups. Lot of good songs will bring radio and music shop tieups galore. Current attraction at the Radio City Music Hall; has had 11,000 in line and 6,000 inside, enjoying this film.

Ties in With Newest Apartment Building

Bob Maynard, manager of the Palace theatre, Hamilton, Ontario, has made an effective tieup with the opening of the Mountain Drive Apartment development, which has resulted in a group of full-page cooperative ads in the *Hamilton Spectator* for the benefit of the theatre. Current picture playing at the Palace is included in each page layout, and theatre credited with aggressive showmanship.

Outguessing a Goose

Lat Heard, manager of the Elbert theatre, Elberton, Ga., conducted a local contest to guess how many kernels of corn a goose could eat, through a holiday season. Goose was displayed in various merchants' windows and over \$1,200 in prizes distributed at the theatres for those who made lucky guesses. House and goose were packed.

THE LADY TAKES A SAILOR—Warner Brothers. Man the laugh boats! What maneuvers! Jane Wyman has the Navy all at sea, over the man she wants to land. Girl overboard! And what a line Dennis Morgan throws her! 24-sheet and other posters will make good cut-outs, with two 40 x 60's ads to display. There is one hug-and-clinch pose in all of the posters and newspaper ad mats, which doesn't give you any choice. The ad mats are "adequate," if not inspired. Since you'll find the same thing in 2-, 3- and 4-column width, you can measure your space to fill. The porthole border effect in some of the ads is desirable as adding to the Navy atmosphere. Jane Wyman will be remembered for her Academy Award role in "Johnny Belinda," and you can promise your audience that this time she'll make them laugh instead of cry. A limerick contest, using a set of stills is available (art only) on a single mat, No. 717-501X and it looks promising for a newspaper break in free space. A supplementary ad mat selection, prepared from first-run theatre use after the original pressbook was issued, gives you additional styles in 3- and 4-column width, and gets away from the before mentioned hug-and-clinch. The promise of action comedy is your best bet. Picture has been advertised in national magazines, if it leaves a trace at your box office, and a group of national tieups are suggested to stimulate your cooperatives. Pressbook suggests the formation of a local Liars' Club, and that also contains promise of good exploitation, for either radio or newspaper use. Free radio interview records are available from Warner's Campaign Editor, 321 West 44th St., New York. These are popular with disc jockeys. The publicity mats and stories show a different Jane Wyman than the public will recall in recent films. Sailors in uniform are natural for ballyhoo.

Borrows His Ballyhoo

Gene Edwards, manager of Reade's St. James theatre, Asbury Park, N. J., borrowed four hamsters from a local pet shop and had them on display in a cage with a revolving wheel as exploitation for "Trapped." Antics of the furry little animals caught attention.

PLANNING ANYTHING SPECIAL?
PRE-SELL IT WITH SHOWMANSHIP

SPECIAL TRAILERS

FROM

FILMACK

CHICAGO • NEW YORK

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



THEATRES

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE. Fine Arts Bldg., Portland, Ore.

BOULEVARD DRIVE-IN THEATRE, FAYETTEVILLE, N. C., and Hi-Y Drive-In Theatre, Henderson, Kentucky, for sale by owner. KEN BENSON, 150 Irby St., Florence, S. C.

ONLY THEATRE, HILLSBORO, KANSAS County seat town. Approximately 1600 population. 306 new American seats. Will sell with small down payment. Write DICKINSON THEATRES, Mission, Kansas.

STUDIO EQUIPMENT

BLUE SEAL 35MM RECORDING EQUIPMENT, galvanometer, amplifier, cases, reasonably priced, write for further details. Hallen magnetic film recorder, synchronous for 16 and 35mm cameras, demonstrator model \$1,100. Holmes portable 35mm sound projector, 2,000' film capacity, amplifier, speaker, lens, complete \$375. Kodascope FS-10N 16mm sound projector complete in one case, like new \$225. All 16-35mm production equipment bought, sold, reuted. THE CAMERA MART, INC., 70 West 45th St., New York.

PROVE THESE CLAIMS—TRY BEFORE YOU buy—Cine Balowstar FL 3 fabulously fast lens takes everything visible. This "Owl Eye" of lenses takes indoor games, stage shows, surgical operations, church weddings—\$199 for 16mm cameras. Sent on trial. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

NEW CINEVOICE 16MM SINGLE SYSTEM sound camera, \$695; new single broads on rolling stands, \$35.30; twin turret eyemo, 6 fast lenses, motor, etc. \$1,095; Bell & Howell 16/35 hot splicer, worth \$1,000, rebuilt, \$795; new synchronous tape recorders, \$499.50; MacVan 16mm sound printers, \$550; 35mm recorders from \$495; new Auricon 33 minute camera, \$1,665. Send for Catalog Sturelab. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

USED EQUIPMENT

CHRISTMAS PRESENTS FROM STAR — REAR shutters for Simplex \$35 pair; DeVry XD projectors, complete, rebuilt, \$550; pair Weber synchrofilm portables, complete, good, \$335; Simplex 5 point pedestals \$110 pair; pair Western Electric 206B soundheads complete with motors, rebuilt \$195; pair Motiograph "K" mechanisms, upper magazines, changeovers, excellent, \$450; Holmes 16mm sound projector, Navy type, excellent, \$165. Merry Christmas and Happy New Year. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

TWO COMPLETE DeVry 12,000 projectors, with bases, 250 watt amplifier, Strong Mogul lamps, 80 amp. Strong rectifiers, and soundheads. New in 1947 and used very little. Reply BOX 2399, MOTION PICTURE HERALD.

DON'T GAMBLE. GET YOUR REBUILT EQUIPMENT from S. O. S. It's your sure bet. Holmes educators \$550; Simplex Acme \$795; Simplex SP or Standard \$995—all dual equipments with 2,000' magazines, lenses, amplifier, speaker, etc. Available on Time payments. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

Home Office Union Nominates Officers

Sixteen members of the IATSE Motion Picture Home Office Employees Local No. H-63 have been nominated for election to office and a spirited contest was foreseen this week pending balloting January 17. The nominations are as follows: For president, incumbent Irving Zimmerman, Hyman Blaustein, Ed Brindley and Frank Irvine; for executive vice-president, incumbent Russell Moss, Eli Oestrich and Sam Kahn; for

SEATING

CHAIR-ITY BEGINS AT S. O. S. WE'RE PRACTICALLY giving 'em away. 271 sturdy veneer folding chairs, \$2.95; 293 rebuilt panel back spring cushion, only \$4.95; 2,000 late American 7-ply veneers, like new, \$5.25. Send for chair Bulletin for complete list. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

1,300 USED AMERICAN AIRDOME SEATS. 800 used American Theatre chairs. ST. LOUIS AMUSEMENT COMPANY, 527 North Grand, St. Louis 3, Mo.

THEATRE SEATS. 800 AMERICAN. GOOD CONDITION, whole or part. Reasonable. LIBERTY THEATRE, Providence, Rhode Island.

978 NEW THEATRE CHAIRS. INTERNATIONAL Model 401 A. Privately owned. \$10.50 per chair. A. L. MATRECI, UPTOWN THEATRE, 4938 Delmar. St. Louis, Mo.

NEW EQUIPMENT

SPECIAL TO PROJECTIONISTS DURING HOLIDAYS. Film Q Marker with framing light, listed at \$9.95, \$5.00. No C. O. D.'s. Check or money order. FONTAINE MFG. CORP., 545 Fifth Ave., New York City.

GRISWOLD SPlicERS \$19.95; METAL BOOTH table \$33.95; Simplex type intermittent movements \$69.50; 18" magazine uppers \$27.50, lowers \$31.50; beaded soundcreens 49c foot. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

DRIVE-INS—DON'T DELAY YOUR OPENING. Order equipment now for springtime delivery. Complete dual 35mm outfits from \$1,595; dual 16mm ampro arcs \$1,795; #14 underground cable \$55.45 M; marquee letters 35c up. Time Deals invited. Write for details. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

S-T-R-E-T-C-H YOUR DOLLARS AT S. O. S. Here's value extraordinary: rectifier bulbs, 15 amp. \$4.95; 6 amp. \$2.95; carbon savers 77c; Snaplite II coated lenses \$75.00 (liberal trade-ins); coin changers \$149.50; intercommunication telephones \$9.95 pair; crystal pickups \$1.75; marquee letters 35c up; Beautiful stage settings \$27.50; Wall and ceiling lighting fixtures 45% off. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

NEW TOO? YESIREE! With cooperation of manufacturers S. O. S. has assembled latest booth equipments for theatres \$2,950; drive-ins \$3950 actually 50% of market price! Time Deals and Trades Tool S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

JACKSON'S PATENTED AUTOMATIC REEL-end signals. Doesn't touch film. Marvellous ingenuity! No more white screens! Quickly saves its cost. \$18.50 pair. Try pair from your dealer or manufacturer. AMERICAN THEATRE SUPPLY MFG. CO. Seattle 22.

vice-president, incumbent Lillian Spitz Berman, Mr. Oestrich and Joe Mazer; for recording secretary, incumbent Mary J. Rosencrans and Lillian Eskenazi; for treasurer, incumbent Harry Baum, Gil Forgash, Frieda Katz and Jack Lacov. A new board also is up for election.

Form New Company

Academy Productions has been formed in Detroit, it is announced. J. Oliver Black of Ferndale, Mich., is head of the company.

POSITION WANTED

POSITION AS MANAGER. EXPERIENCED IN all departments. Sober and capable. References. Small or large theatre. Must be within commuting distance of Bridgeport, Conn. BOX 2402, MOTION PICTURE HERALD.

HELP WANTED

WANTED—OPERATOR FOR SMALL EASTERN town. Seven nights operation. Excellent working conditions, permanent position. Please give all details in letter. BOX 2401, MOTION PICTURE HERALD.

SCHOOLS

LEARN MODERN MANAGEMENT, HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

BUSINESS OPPORTUNITIES

WILL BUY, BOOK PICTURES FOR ANY theatre in New England. Write for appointment if interested. Box 2400, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

COMIC BOOKS AGAIN AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest 48-page newstand editions. COMICS PREMIUM CO., 412 1/2 Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS —2 colors—\$3.00 per thousand. PREMIUM PRODUCTIONS, 354 West 44th St., New York 18, N. Y.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 19 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC — the big book about your business — 1949-50 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

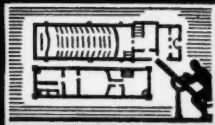
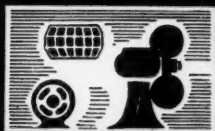
UA Sued on Release Of 38 Productions

Masterpiece Productions has filed a \$750,000 damage suit against United Artists charging the latter company with improperly distributing 38 films allegedly owned by Masterpiece and with failing to give full and accurate accounting. The complaint stated that Masterpiece acquired exclusive licenses to the production from its predecessor, Magnus Films, which had acquired the rights from UA.

MOTION PICTURE HERALD, JANUARY 7, 1950

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN



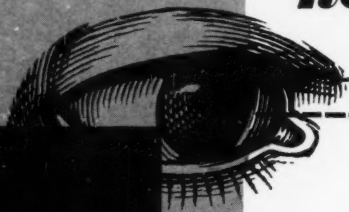
How Can We Adapt
Present Auditoriums
To Technical Progress?

*Reducing Film Gate Heat
To Get a Better Image*

Two New England Theatres

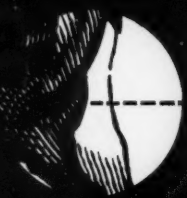
PHYSICAL OPERATION • MAINTENANCE

next month



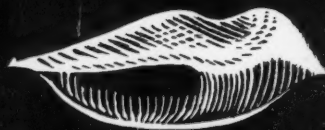
...you'll see it

next month you'll



...hear about it

everybody will be...



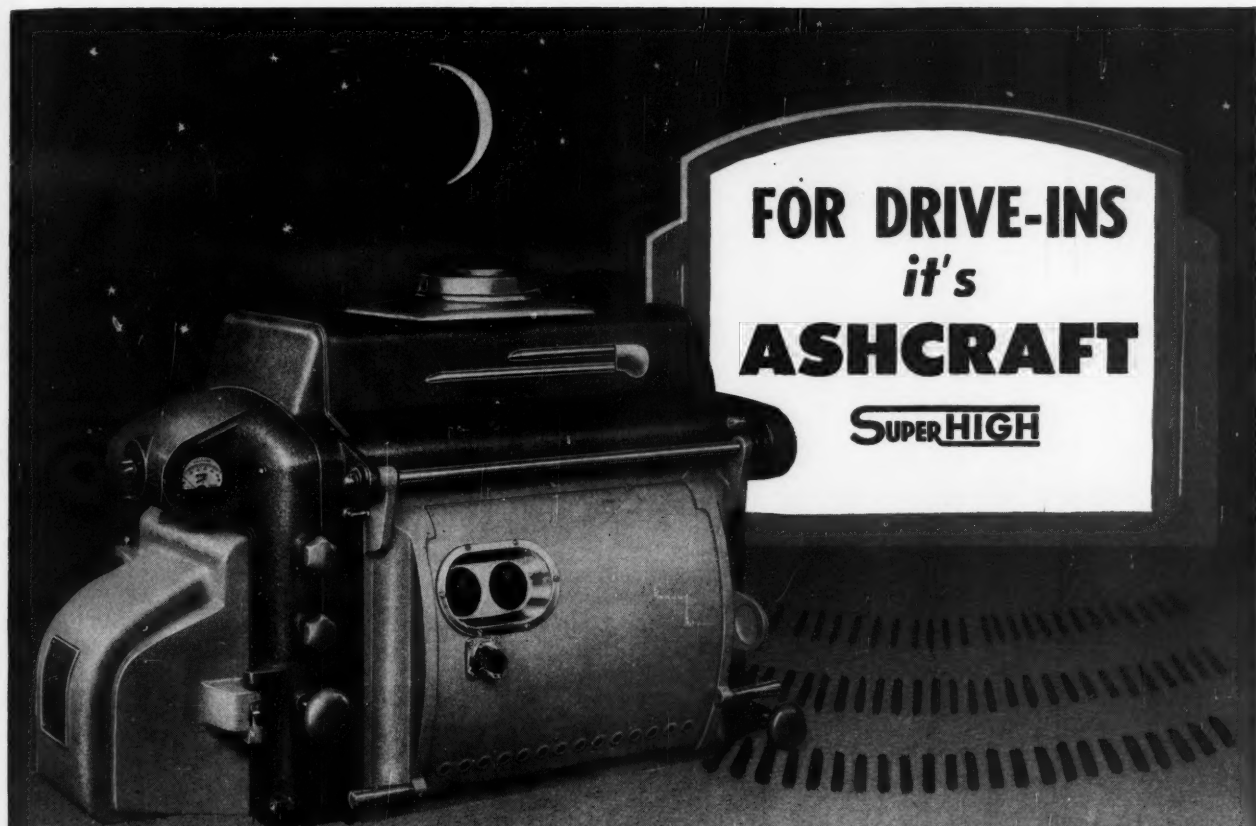
*talking
about*

the new

Simplex
T.M. REG. U. S. PAT. OFF.

the projector that runs like a song

DISTRIBUTED BY NATIONAL THEATRE SUPPLY



FOR DRIVE-INS
it's
ASHCRAFT
SUPERHIGH

BIG • POWERFUL • EFFICIENT
THE MOST BRILLIANT LIGHT
FOR THE LARGEST SCREENS
21500 LUMENS AT 85 AMPS.

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INDEPENDENT THEATER SUPPLY DEALERS
CANADA: DOMINION SOUND EQUIPMENTS, LTD.
FOREIGN: WESTREX CORP.

Approved and listed by Underwriters' Laboratory
Write for latest data on this lamp

EXCLUSIVE

THE ONLY PROJECTION LAMP
WITH BUILT-IN WATER COOLED
ROTATING CARBON and CONTACT JAWS

•
LARGE DIAMETER HIGH
SPEED REFLECTOR

•
LARGEST LAMPHOUSE

•
FULL BALL and ROLLER BEARINGS

•
SIMPLE—STURDY

•
PROVEN BY CONTINUOUS USE
IN LARGEST DRIVE-INS

•
THE STANDARD OF COMPARISON

C. S. ASHCRAFT

MANUFACTURING COMPANY

36-32 Thirty-Eighth Street

Long Island City 1, N. Y.

SEE THIS GREAT COLOR MOVIE FREE!

**"CARBON ARC
PROJECTION"**

SEE—WHY THE CARBON ARC GIVES
THE BRIGHTEST, SHARPEST PICTURE!

SEE—WHY THE CARBON ARC GIVES
THE RICHEST, MOST VIVID COLOR!

This fifteen-minute 35 mm color movie, "Carbon Arc Projection", took two years to produce... cost \$80,000... and has been called the finest thing of its kind ever made. Tells you the inside story of the what, why and how of the "National" High Intensity Carbon Arc. Shows you why this type of carbon arc gives finer screen visibility, better color balance, and keeps pa-

trons coming back to your theatre. A vivid, fast moving show. Every theatre manager and his staff should see it.

For bookings, write to NATIONAL CARBON DIVISION, Union Carbide and Carbon Corporation, P. O. Box 6087, Cleveland, Ohio.

The term "National" is a registered trade-mark of
NATIONAL CARBON DIVISION
UNION CARBIDE AND CARBON CORPORATION

30 East 42nd Street, New York 17, N. Y.
District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

**AN EDUCATIONAL
PICTURE—NOT FOR
COMMERCIAL
SHOWING**



American Bodiform
Retractor 20-128

Unequaled
for
beauty!

The
last word in
luxurious
comfort!

The new American Bodiform

Retractor

☆ Seat swings back effortlessly

- ☆ Silent, smooth, long-wearing mechanism
- ☆ All moving parts shielded—no hazards
- ☆ Empty seats assume $\frac{3}{4}$ safety-fold position
- ☆ Amazingly low housekeeping and maintenance costs

PLUS OTHER FAMOUS AMERICAN BODIFORM ADVANTAGES

American Seating Company

WORLD'S LEADER IN PUBLIC SEATING

Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, Church, School, Auditorium, Transportation, Stadium Seating, and Folding Chairs



American Bodiform Retractor
in fully retracted position

about People of the Theatre

AND OF BUSINESSES SERVING THEM

A 1000-seat theatre will be included in a shopping center planned at San Antonio, Tex., by RICHARD G. BALTES. The cost is estimated at \$350,000.

The Cumberland Amusement Company has leased sites for two new theatres at Tullahoma, Tenn.

Work has begun on a new \$80,000 theatre at Paris, Ark., to be operated by K. LEE WILLIAMS. It will be named the Logan. The Williams interests are also building the Horatio theatre at Horatio, Ark., a 475-seater; and the Metcalf Drive-in at Purcell, Okla.

A son, Michael Alan, has been born to MR. and MRS. DICK STRAUSS. Mr. Strauss is an executive of the Adler Silhouette Letter Company, Chicago.

CHARLES HARRIS has purchased the Princess theatre at Irondale, Ala., from HOYETTE and ETHEL SCOTT.

E. L. GOODWIN of DeFuniak Springs, Fla., is opening his new 350-car drive-in in January.

The Overlea theatre in Baltimore was reopened December 25th by the new Overlea Theatre Company, Inc., formed by MORRIS OLETSKY. The manager is HERBERT THATCHER.

The Valley theatre in Little Valley near Buffalo, N. Y., has been opened under the management of GUILFORD & GUSTAFSON.

JOE LEE has resigned as general manager of the Ames theatre at Dayton, Ohio, and HOWARD J. GALL, manager of the Sydney drive-in at Sidney, Ohio, has been appointed to replace him.

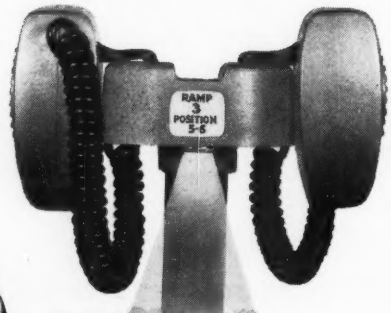
ALLAN WARTH of New York has been named manager of the Art theatre in Dayton, Ohio, replacing LEE FISHER, who has been transferred to the new Art theatre in Syracuse, N. Y., where he has succeeded VERNON BERG.

J. G. WILSON, executive vice-president in charge of the Victor division of Radio Corp. of America, has announced that 95



Be Thrifty in

Never before in the history of the theatre has any one manufacturer anticipated and met the need of the industry for advanced design and better quality equipment at prices within the reach of everyone. Now with a complete line of sound and projection equipment, The Ballantyne Company offers several new, improved units that are without comparison in quality at such low prices. Theatres and Drive-in Theatres now operating, or those under construction, owe it to themselves to investigate fully the complete Ballantyne line before buying any equipment.



New, improved Soundmaster in-a-car speaker. Over 100,000 sold in 1949.



The Sensational, Low Cost "TURN-KEY" DRIVE-IN PLAN

Four months ago Ballantyne startled the theatre industry with the announcement of their "Turn-Key" Drive-in theatre plan . . . a plan so revolutionary that few thought it feasible. Yet today, Ballantyne "Turn-Key" drive-ins are going up all over the country with many more scheduled for construction this coming year. The plan is simply this: The Ballantyne Company will completely build your drive-in, from the ground up, and equip it with Ballantyne drive-in equipment for a contract price. You sign the contract, forget all of the details and problems involved, and when you come back your theatre will be ready to operate. Average building time, from the ground to finished job is three to four weeks. Regardless of the size theatre you want . . . 400 cars, 600 cars, or more, the Ballantyne "Turn-Key" plan will save you from \$10,000 to \$20,000. Write today for the location of a "Turn-Key" near you. See for yourself.

Sold exclusively through authorized Ballantyne dealers in the United States and Canada.

The New BALLANTYNE COMPLETE EQUIPMENT "PACKAGE" FOR DRIVE-IN THEATRES

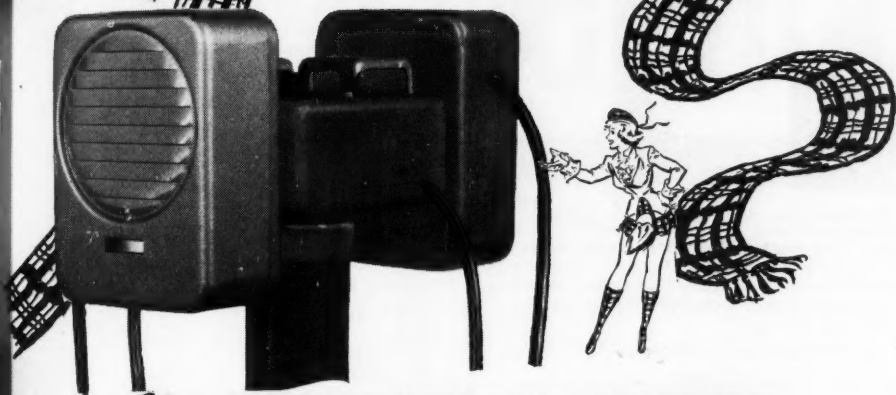
In contrast to the "Turn-Key" plan, those who wish to build their own drive-in theatre can now buy their entire equipment in one complete "package" for as little as \$7,188.00. Equipment, including in-a-car speakers, is available for any size drive-in. All Ballantyne equipment is unit-matched for better quality, trouble-free performance and includes everything for drive-in operation: In-a-car speakers, amplification system, soundheads, bases, projectors, arc lamps, rectifiers, or motor generators, concession stand walk-in speakers, ramp and directional signs, rewinds, reel-end alarms, reels, rewind tables and other booth equipment. Nowhere can you buy so complete a line of quality equipment for so little. Before you buy, compare Ballantyne.

THE BALLANTYNE CO.

1707-11 DAVENPORT STREET
OMAHA 2, NEBRASKA, U.S.A.

in Fifty

WITH BALLANTYNE



New BALLANTYNE MX40 IN-A-CAR SPEAKER

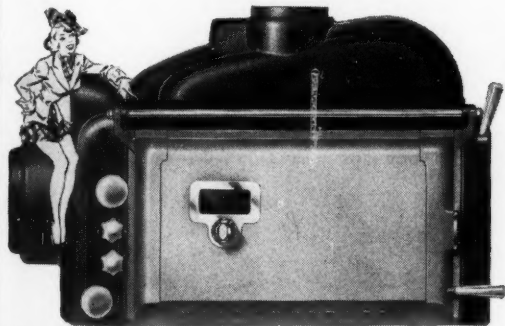
In 1949 Ballantyne dominated the in-a-car speaker field by installing over 100,000 Soundmaster speakers in more than 280 drive-ins. Now with the NEW MX 40 speaker, Ballantyne leadership again shows the way in quality and economy. This new unit is identical in every respect to the Soundmaster speaker

except for the case, which is made of heavy gauge, formed, high quality steel, bonderized and baked-painted in a beautiful hammer finish. Carries a 90 day guarantee and the price . . . unbelievably low . . . **LESS THAN ANY OTHER SPEAKER ON THE MARKET TODAY . . .** yet there is nothing comparable in quality at anywhere near the price.

New IMPROVED SOUNDMASTER IN-A-CAR SPEAKER

Now the same popular Soundmaster speaker that sold over 100,000 in 1949 offers several important improvements; a new improved grill; a new reinforced back; new rubber-covered speaker hangers to protect cars; and a new junction box. Yet with all these additions mass production has made possible considerable savings which are being passed on to the

industry in further price reductions. Still unconditionally guaranteed for one year. Many other features have been added that can be supplied at a slight additional cost. A new jewel ramp marking light in the junction box . . . a new deluxe junction box . . . a new blinking signal light on speaker to call attention to the same on show break, etc.



New HYDRO-ARC PROJECTION LAMP

85-95 ampere . . . "gives you everything you've ever wished for in an arc lamp." Here is the answer for the theatre or drive-in that requires more light than 70 ampere lamps can give, yet do not wish to invest in large, expensive, complicated lamps that require constant maintenance. Provides 20,000 lumens of light at the screen (at 85 amps) . . . 25% more light than regular 70 ampere lamps. Burns a full trim of 5/16 by 9 and 9 mm by 20 carbons with water cooling by patented one piece water jacket. A 1 1/2 inch mirror provides high speed reflection for a brilliant, flat white light that extends to the very outer edges of the screen. Manufactured for Ballantyne by C. S. Ashcraft, recognized as one of the world's leading makers of arc lamps, the Hydro-Arc is not priced in the \$1500-\$2500 bracket, but is only slightly higher in cost than conventional 70 ampere lamps.



New MODEL BW PROJECTOR

Now you can have a projector offering incomparably smooth, steady operation that is low in initial cost, low in maintenance cost. Has modern rear shutter, complete oillite permanent bearings throughout, and provisions are made for use of the new 4 inch lens mount. It is large, roomy, and easily accessible with an ease of threading not found in ordinary projectors. Every part is standard simplex type readily obtainable from any theatre supply house. Priced \$200 to \$300 less than any projector of comparable performance and quality.

Write Today for Complete Drive-in Catalog

employees with 25 years of continuous service have been awarded gold watches. W. A. BUCK, operating vice-president; L. W. TEEGARDEN, vice-president in charge of technical products; and P. A. BARKMEIER, general manager of the record department, officiated at award ceremonies conducted at the various plants.

ARCHIE ZAREWSKI, formerly of Evergreen Theatres of Portland, Ore., has been appointed manager of the new State theatre at Olympia, Wash., which opened November 23rd.

The Lyric theatre at Versailles, Ky., which was closed for redecorating immediately after the opening of the new Bacon theatre there, has reopened.

The new 750-seat Strand theatre at Prestonburg, Ky., built by a group of local merchants, opened December 27th.

J. E. OLIVER has purchased the Highway 85 drive-in at Baton, N. M., from DAVIS & JONES.

PAUL ROTHMAN and ELDEN MENAGH are building a 350-car drive-in near Brighton, Colo., for spring opening.

T. W. THOMPSON, veteran exhibitor, died in Albia, Ia., at the age of 81. He opened his first theatre in Albia, the Rex, in 1918.

Watts has been chosen, appropriately enough, as the name of JIM WATTS' new theatre in Osage, Ia. The house is expected to open within a few months.

WILLIAM S. CANNING, associated with Nathan Yamins Theatres in Fall River, Mass., for many years, has been promoted to manager of public relations for the circuit, with headquarters at the Boston office. JAMES W. McNAMARA, manager of the Capitol in Fall River, succeeds Mr. Canning as manager of the Yamins Fall River area theatres. JOHN J. McEVoy, assistant manager of the Empire in Fall River, has been appointed manager.

MR. and MRS. DONALD SKIDMORE have purchased the Lyric at Waterloo, Ind., from DICK THOMKINSON.

NATE SHEINBERG is building a 1500 seat theatre in the San Fernando Valley, near Los Angeles.

FRED SOUTTAR, district manager for Fox Midwest Theatres in southern and western Kansas, has appointed C. C. MURRAY, formerly city manager for the circuit at Hutchinson, Kan., to succeed the late RALPH BARTLETT as city manager at Wichita. WILLIS SHAFFER, heretofore

IMPART REAL SPARKLE

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CITY AND STATE

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Drive-In Deal
you've been waiting for
is on page 10

Better Theatres Section

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city manager at Atchison, Kan., replaces Mr. Murray at Hutchinson.

EDMUND E. LINDER, formerly chief of service at the Capitol theatre in Springfield, Mass., and more recently associated with Loew's, Inc., New York, has been named manager of the New Roosevelt theatre in Miami Beach, Fla.

Completion of a \$10,000 remodeling program at the Forest theatre in Forest City, Ia., has been announced by WILSON K. GAFFNEY, manager.

FRANKLIN B. RAMSEY, former manager of the Warner circuit's Lenox and Rialto theatres at Hartford, Conn., has been named manager of the Fox West Coast Revenna theatre in Los Angeles.

WILLIAM A. TRUE, former owner and operator of the Strand theatre in Hartford, Conn., has joined the staff of Allied Associates, Inc., West Hartford real estate organization.

Minnesota Entertainment Enterprises has broken ground for a drive-in on the outskirts of St. Paul. The cost is estimated at \$150,000. It will accommodate about 700 cars.

C. W. GRENNA will open a new drive-in theatre at Marrero near New Orleans soon, and another at Algiers, La. He is associated with WILLIAM SHIELDS, Film Classics representative in the New Orleans territory.

FRANK H. DURKEE, head of the Durkee circuit in Baltimore, has opened the Colony theatre in Parkville, a suburb of Baltimore. It seats 800 and is managed by ELIE LEUBA, formerly of the Senator theatre.



Boyd T. Sparrow, Loew executive in San Francisco, has taken over the management of Loew's Warfield theatre there, which reverted to operation of the Loew circuit last month. Until recently he was in charge of Loew operations in Indianapolis. He has been with the organization 17 years.

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We have the tools for a better picture presentation . . .

Now How About Our Auditoriums?



New theatres can readily adopt the improvements of technical progress as they come along. It is the existing exhibition plant that offers the problem—that creates a bottleneck to progress if not energetically and ingeniously dealt with. That is the subject of this inquiry.

By BEN SCHLANGER, Theatre Architect and Consultant

RELATIVE to the age of the motion picture as a medium of theatrical entertainment, it is rather recently that the exhibition plant has acquired broad acceptance as more than a problem of shelter and decoration. It does not seem long ago (although it must be in the early 30's) that when I stressed the functional aspects of a motion picture auditorium, I got reactions to the effect that what I was proposing was a cold and clinical atmosphere.

Exhibitors were sensitive about their decorations. Being showmen, they still are keenly aware of the part appearance and furnishings play in theatre operation. That is as it should be, and no architect sufficiently familiar with practical theatre operation to perform as a specialist in theatre design, would minimize those things which suggest the idea of leisure and pleasure.

In referring to decorations here I mean extraneous "tacked on" ornamentation, particularly to an excessive degree, and also especially in locations where, if it does not actually interfere with function, it at any rate is wastefully ineffective. For example, the goo-and-gunk traditionally slobbered all over auditorium walls and ceilings. Did that

cost money! Perhaps because it did represent financial as well as architectural extravagance, exhibitors soon became receptive to the technical arguments against it.

Those arguments naturally denied the notion that Decoration was the key to a successful theatre, and that denial has been supported by theatres that have been operating for ten or fifteen years. One can point, for example, to the Sutton and Normandie theatres in New York City. Competing with houses in a much better position with respect to location and screen attractions, they have maintained a steady clientele, with much of their success traceable to the functional basis of their design. They are liked for their environment, too. It is not "cold and clinical"; to the contrary, it is "warm," inviting. And in all these years, they have not become outmoded. There is nothing about them—no superficial emphasis on *decorative style*—to succumb to change in fads and fancies.

The designer with his eye first on function, does not work without a sense of the beauty of form. And such beauty, being based on use, is permanent. In theatre design one cannot for a moment lose sight

of these two practical considerations—one, every feasible comfort for the patron; and two, a picture presentation of greatest possible dramatic punch.

These objectives embrace both *mechanical* and *environmental* provisions right at the outset, and they contemplate a decorative quality in the necessary furnishings. One may observe the method in such new theatres as the Meadows in New York, and the Lindenhurst on Long Island, to mention only two that come to mind.

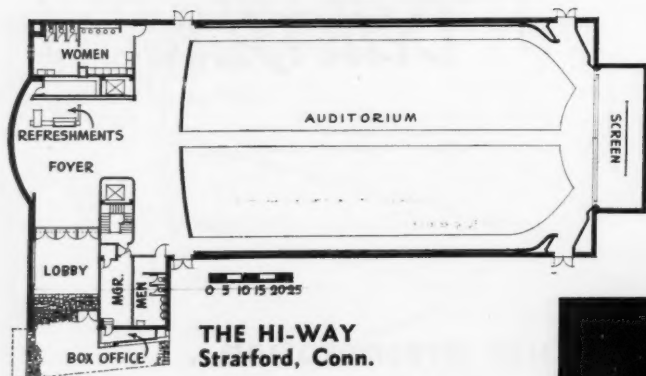
Maintaining Mass Habit In a New Technical Era

It seems plain that motion picture exhibition has already entered a period of its history—I like to think of it rather as a period in its *development*—in which the effect of the screen performance must be substantially heightened above that with which the public has been content in the past. Speech and music are no longer new. Non-theatrical recreations have increased. The degree to which the motion picture theatre can continue to exert its long-established and natural claim upon leisure hours will depend, quite likely, on the quality of motion picture performances generally. The habit can't be maintained by only a few theatres. It is a *mass* habit.

There has been steady progress during the last fifteen years or so in all aspects of motion picture entertainment—in cinematography, in sound, in theatre design, in theatre equipment. We know more about it, we've got more to do with. The lag has been rather in a lack of application over a wide area, and this progress isn't going

(Continued on page 18)

Two New 1000-Seat Plans

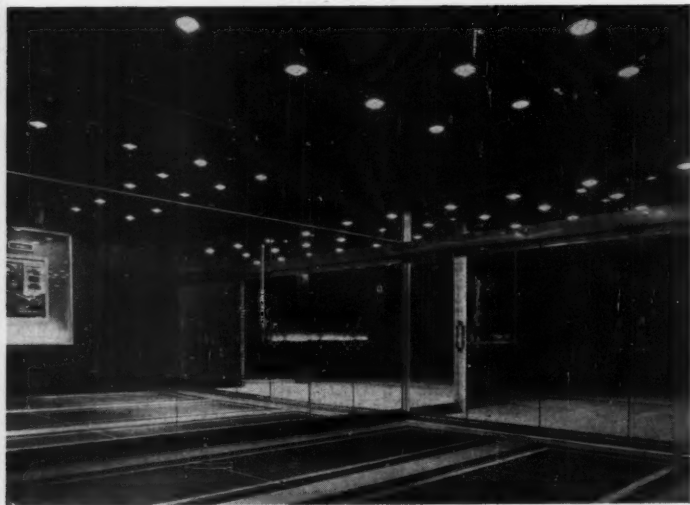
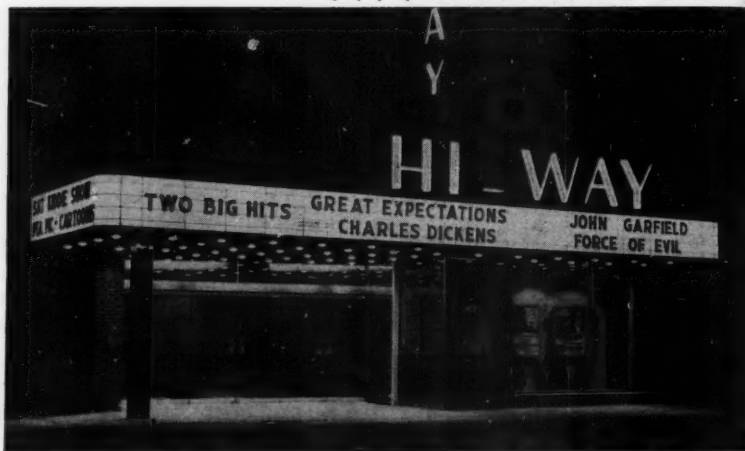


THE HI-WAY
Stratford, Conn.

■ The Hi-Way, which seats 987, is housed in a new building of brick, steel and wood construction, with the axis of the main section of the L-shaped structure running parallel to the street, but set back beyond the street, leaving space currently cemented as a promenade (exits open on to it), but deep enough for later shop development. Although extending beyond the main section, the entrance area is nevertheless also set back a little from the street sidewalk, with its own approach of fieldstone. Thus the Hi-Way, located on a principal traffic artery, is given a suggestion of leisurely isolation from activities outside it, an idea expressed also in the architectural treatment of front and lobby.

Theatres recently erected from plans by William Riseman & Associates of Boston, are the Hi-Way in Stratford, and the Beverly in Bridgeport, Conn. One seats 987, the other 978; and each is owned and operated by Perakos Theatres of New Britain, Conn. But their sites presented two different problems. On this and next two pages are the Riseman solutions.

Photography by GEORGE M. CUSHING, JR., BOSTON



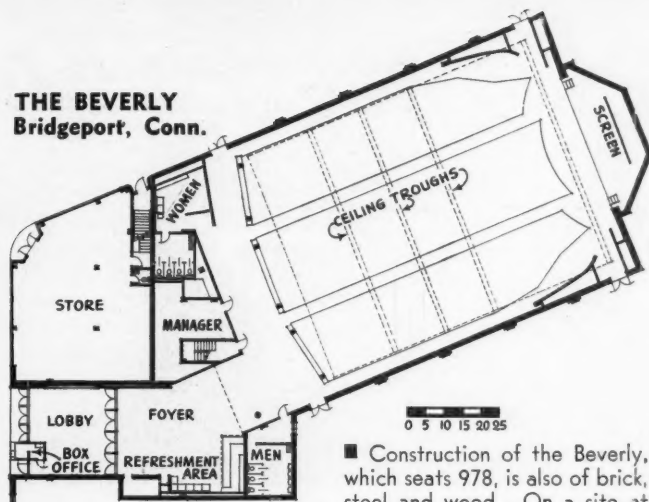
■ Entrance into the foyer (right) is by flush birch doors painted lime yellow. Straight ahead upon entrance is a refreshment bar, behind which is a wall of corrugated opaque glass concealing storage space. The left wall is bayed and finished in natural birch flexwood. The ceiling is plaster painted deep blue, and hi-hat fixtures supply the illumination. Carpeting throughout the theatre is Alexander Smith "Crestwood" Velvet in a modern-classic pattern in reds, blue and gold. . . . Of interest in the foyer plans of both the Hi-Way and the Beverly (opposite page) is the location of the refreshment area sufficiently out of the line of traffic to provide inviting space for leisurely enjoying of a beverage or some non-package type of refreshment.

■ Entrance area (above) and the lobby (left) are integrated architecturally and optically. With the lobby visible through all-glass doors, treatment of the left wall, which is knotty pine stained natural, is carried beyond them into the fieldstone area outside. The box-office flanks the other side of the approach, with glass reaching from a low verde antique marble base to the marquee soffit and, being flush with the right-hand lobby wall, is almost an extension of it, since this wall is mirror from base to ceiling. With plate glass transoms above the Herculite doors, the marquee soffit and lobby ceiling are in effect continuous, both being cement plaster mounting flush-recessed hi-hat light fixtures painted blue. Providing outside display is a "shop window" case adjoining the box-office, and the marquee ties all of the external entrance features together with a two-line Wagner attraction panel carrying colored plastic letters. Constructed of steel, the marquee is supported opposite the box-office by a lally column. Lobby display consists in a frame mounted on the left wall and lighted by Kurt versen projector spots, which are used also in the outside display.



Comparison

THE BEVERLY
Bridgeport, Conn.

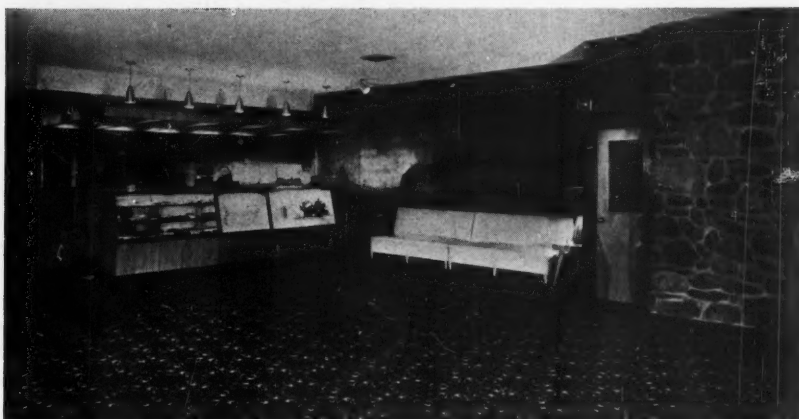


■ Construction of the Beverly, which seats 978, is also of brick, steel and wood. On a site at an obtuse-angle corner of a

business section, the Beverly, with a rustic touch in fieldstone, nevertheless exploits an atmosphere of leisure in distinction to surrounding buildings. Mounting a continuous four-line Wagner attraction panel, the marquee is virtually an element of the lobby, whose walls of fieldstone on one side, redwood vertical siding on the other, are scarcely interrupted by the Herculite entrance doors. Similarly, the white enamel marquee soffit and white-painted gypsum ceiling, with high-hat light fixtures, are continuous.

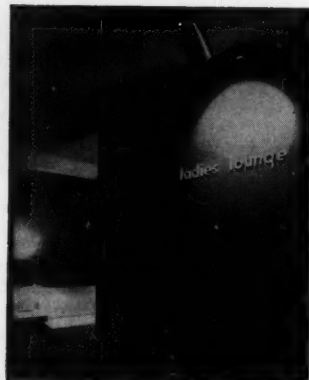


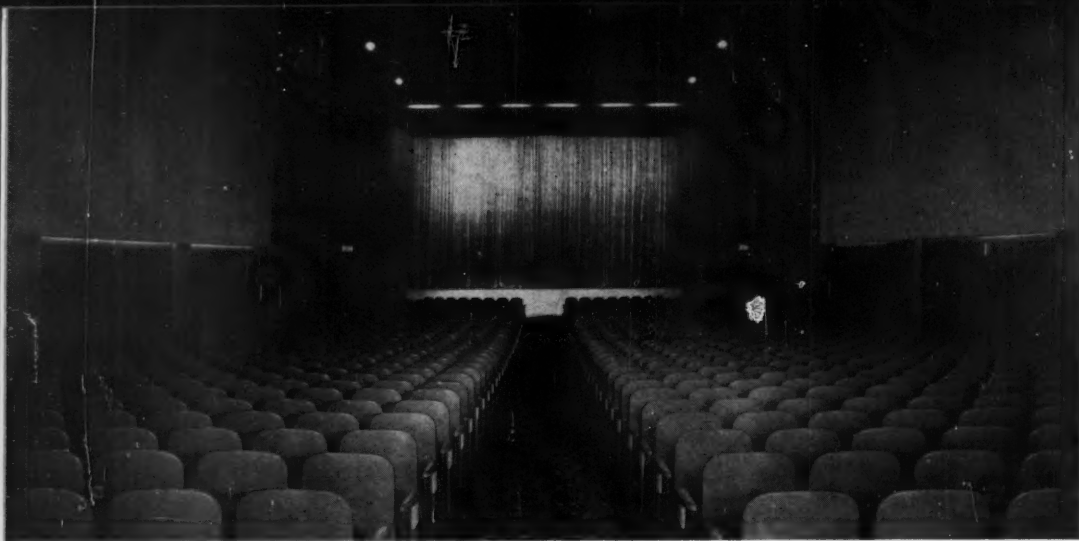
■ With precast terrazzo base and suspended "roof," the Beverly box-office sets away from the right wall to supply an entrance lane, freezing the other doors for showbreak exit.



■ Further integration of the approach to the auditorium is effected by carrying the fieldstone and redwood siding of the lobby into the foyer. The lobby floor is precast terrazzo with recessed mat squares, however, while at lime yellow Formica doors begins Alexander Smith "Crestwood" Velvet carpeting in a modern floral pattern. In the refreshment lounge area walls are partly birch flexwood, elsewhere plaster covered in blue Kalistron. The white plaster ceiling mounts hi-hat fixtures.

■ An inviting glimpse of the Beverly cosmetic room is afforded women patrons from the standee, which is in effect a continuation of the foyer. Entry is by a screening wall arrangement rather than by a door. Furthermore, its outer wall of double glass is a barrier of light rather than a stark separation. A cosmetic shelf runs along a mirror wall, with red-covered stools.





AUDITORIUMS OF THE HI-WAY AND BEVERLY

■ Materials used in the auditoriums of the Hi-Way and Beverly theatres are similar though they are employed quite differently. The Hi-Way (upper view) has side panels of blue-grey velour over rock wool mounted on pilasters beyond a cement plaster wall painted burgundy. In the Beverly deep blue velour covers the side walls above a dado, but is merely furred out over rock wool. In both cases deep blue velour over rock wool is stretched on battens across the rear wall. Ceilings in each are acoustic plaster, but painted burgundy in the Hi-Way, while left natural in the Beverly. General illumination in both is by downlights controlled by Superior Electric "Powerstat" dimmers; however, the Beverly also has neon light troughs in the ceiling. Both auditoriums are seated with Kroehler push-back chairs spaced 34 inches, and have aisles along the side walls. The Hi-Way has a two-bank plan without stagger, however, whereas the Beverly's is a three-bank plan with the center bank staggered except for two outside tiers.



■ The standee or inner foyer of the Beverly is pictured below, looking toward the cosmetic room, showing the sign pictured in detail on the preceding page, and the double glass cosmetic room wall. The standee wall is birch flexwood. Note covered rail.



■ The ceiling of the Beverly is suspended in a sound-diffusing stepped formation with deflecting splayed fascias. Stopping before it reaches side and proscenium walls, it carries neon in light troughs along the sides, and floods for the screen curtain, which extends from ceiling to floor, operating (as does also that of the Hi-Way) on Vallen track and control equipment.

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On the House



THINGS SAID AND DONE AND THINGS TO COME MORE OR LESS CONCERNING THE SHOWPLACE

Spotlight on Screens --and It's About Time!

NEW DEVELOPMENTS in screens have been breaking out all over the place. Why the sudden attention to this end of the projection process, after so many years of comparative contentment pretty much with what we had? Developments in materials would seem to be a large part of the answer. The new makes and types differ from each other quite radically. Besides plastic-coated, there are now screens entirely of plastic composition, screens woven of glass filaments, screens of uncoated fabric with luminescent treatment—these being the additions as we go to press on this issue.

The reason for this upsurge, however, can hardly be as important as the attention it focuses on a critical, yet commonly neglected component of the projection installation. The industry was born on a bedsheet, and compared with the rest of the equipment, the screen has tended to occupy a humble position ever since.

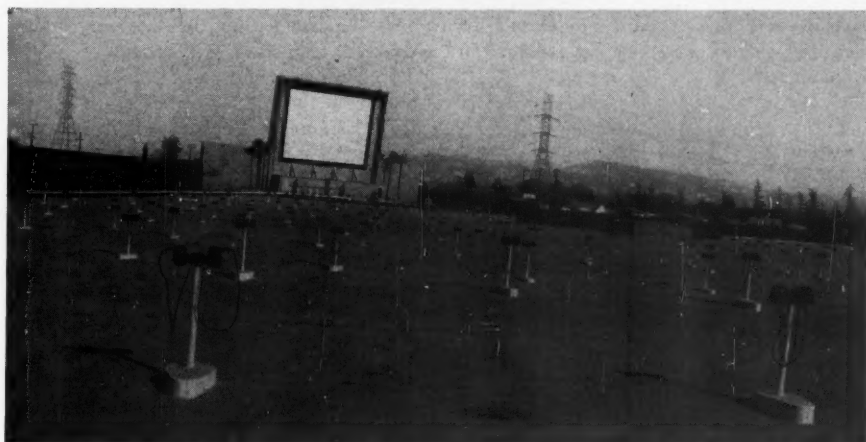
Especially until sound came to complicate matters a little, the screen was often something expected to be "thrown in" on a deal for lamps or projectors.

At any rate, once installed, it stayed there, likely as not, for four or five years or longer, perhaps with one recoating, maybe with none.

Nevertheless, it was well enough known, and easy to prove, that those screens deteriorated rapidly in reflective characteristics. Starting out at something like 80%, the reflection power was authoritatively put at about 50% after six months—less in a theatre of industrial location. And light sources weren't what they are today, either. It was a condition violently out of tune with the fact that light reflected from a screen was all a motion picture theatre had to sell.

Today it's got popcorn.

Pictures, too, however . . . not only with sound, often also in color. But through the years that have brought these changes, the screen has continued pretty much a poor relation. Not quite in the bedsheet category, it yet appears to get from exhibition a "painted canvas" rating in the projection setup, if evaluation is to be judged by



SECOND LARGEST DRIVE-IN? That's the rating for the new Whittier around Los Angeles, where this new unit of Pacific Coast Drive-In Theatres is located. Actually the theatre is at Pico, which is just outside L.A. (but nevertheless still in California). The capacity is 1225 cars. The screen tower is part of a structure housing offices, maintenance department and dressing rooms. The Whittier presents a picture 68 feet wide, projected by Motiograph mechanisms with Motiograph-Hall lamps using 9mm positive carbons. Installed by the B. F. Shearer Company Los Angeles branch, projection and sound equipment also includes Motiograph generator arc supply and 300-watt dual-channel sound system and in-car speakers. The Whittier is managed by Allen Martin.

the frequency of resurfacing and replacement.

Even with the long-established coated fabric screens, the value of resurfacing has been debatable. Some operations of high standards have a regular policy of resurfacing, calling for renewal at intervals of from nine to eighteen months. But you also encounter the attitude of a certain small town circuit which does not believe in resurfacing at all, but replaces its screens every two years. The way we hear it, however, such screen standards are way above average.

With the newer types of screens, resurfacing is out. There is no surface to be renewed. The screens are supposed to re-

tain their original characteristics for a long time, with brushing or washing. That ability alone could prove a tremendous boon to the art. The tendency to neglect the screen becomes less of a factor.

But we doubt that the screen will ever be something to be put in and, except for occasional cleaning, forgotten. Its ability to do full justice to product bears watching constantly. Advances in arc equipment are recognized. But no lamp can be better than the screen, which is, in practical terms, the ultimate component of the projection lighting system.

It should be good for the business to have screens getting talked about again.

THE DEAR PUBLIC SPEAKS

NO OTHER single way of spending an evening even approaches movies in popularity. True or false? Well, except for the tense, that statement is word-for-word that of Audience Research, Inc. (Gallup Poll), in a recent report of a nationwide survey.

Other favorite ways mentioned by those polled were sleeping, knitting, playing bingo, going to night clubs. There must be a lot of others, most of which were ready-made competitors of the theatre



when motion pictures were invented—as old as cribbage and bundling.

But today, of course, there is also radio and television. However, says the report, "television is currently named as a favorite way of spending an evening by only one in seventeen of those interviewed." And radio isn't quite as popular as it was in 1940, when a similar survey was made, mostly because of its stepchild, TV.

As for the motion picture, the report adds, "It is notable that even those who may be regarded as infrequent moviegoers, those who attend movies less than once a week, today regard movies as their favorite single way of spending an evening."

We knew it all the time, and get only a yawn out of a report of the Television Broadcasters Association itself, that the number of owners of television sets who reduced their movie-going after buying a set, is 10% smaller than it was six months ago.

It is as Harold B. Franklin predicted in **BETTER THEATRES** twenty years ago this month when, in an article on the significance of television, he said of the theatre, "Our advantages for this job of entertainment are so many and so natural that we are not likely to be replaced—unless we just carelessly get behind the procession." The winning parlay is main-

On the House continued

tenance of high standards, pursuit of technical progress—and family-size admission prices.

Scanning Television's Own Field of Service

EMPHASIS ON television as an instrument of entertainment hardly does justice to that developing art. A Milton Berle is something, but not very much compared, let us say, with classes of medical students in half a dozen cities or more watching a tricky brain operation at Cornell Medical Center or the Johns Hopkins; or with Ford executives keeping tabs not only on production operations at its various plants, but also on assembly operations across the country.

The entertainment angle was an obvious one. Obvious financially. Less at first as an advertising medium than as a set-selling proposition. A quick source of something to cover the emerging bottom of the barrel. But there would seem to be other jobs for television to do, more important ones.

The TV technical people are aware of these other applications, of course. Some months back a number of them were cited

in a speech by W. W. Watts, vice-president in charge of the RCA Engineering Products Department. It is when one considers television in this light that it becomes really something we did not have before.

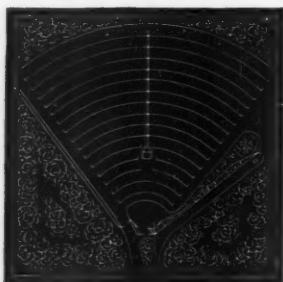
Mr. Watts himself observed its use in the inspection of materials and processes too dangerous for direct inspection by a human being, and to enlarge microscopic images for a whole class of students to watch. It has enormous possibilities in aeronautics and military techniques.

Television can project a large picture on a screen. But so can the motion picture projector—better in any sense today, perhaps always with greater facility for the operation of theatres as a business, and maybe always with greater economy. It can bring to homes reports of events, market prices, the messages to the people of the President of the United States, the music of great orchestras and artists. But so can the radio, just as well, less expensively.

"Measured in terms of the equipment it will require," Mr. Watts reflected, "non-broadcast television may well become a service larger than broadcast television."

And socially more significant, too.

TESMA-TEDA GOLF: The theatre equipment manufacturers and dealers associations may be annually making the sports pages (well, anyway those in the winners' home towns) if the idea



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suggested in the "Battle of the Bens" catches on. As Roy Boomer, Tesma secretary, explained in a recent issue of his Tesma Tattler, Ben Poblocki, Milwaukee manufacturer of display frames, marquees, etc., has challenged Ben Shearer, Pacific Coast dealer, to a golf match on the latter's home course, with a return match at the challenger's home course, and we understand the Pacific Ben has picked up the gauntlet. All of which leads Mr. Boomer to speculate, "Who knows, this may be the beginning of real golf competition between Tesma and Teda members and end up with a world series championship match held during the Tesma-Teda annual conventions in October." Which in turn inspires further reflection on the possibility of an eventual entry from an exhibitors' organization. Caveat emptor? Sic semper tyrannis! Meaning, there's no business like showbusiness.

Some Handy Tips on Drive-In Illumination

A LOT OF thinking about drive-in theatre lighting has been condensed down to a few words in a communication from R. T. Dorsey of the Nela Park Engineering Department of General Electric. Here are suggestions that give attention not only to safety and traffic, but to showmanship:

"Attraction panel. Light from behind with fluorescent lamps—try the 4500° white or daylight type. Standard fluorescent lamps have the advantage of easy procurement and replacement, plus greater efficiency than bent tubes in producing light.

"Screen tower. Floodlight in white and color with standard floodlights; or for localized areas, with PAR-38 spotlights. Create decorative effects on the tower, such as silhouette designs and lighted panels, with fluorescent lamps; or patterns of exposed filament lamps in the new enameled colors.

"Entrance lighting. Decorate with light on shrubs, hedges and flower beds. Try blue and green fluorescent floodlights on planting, and illuminate flowers with PAR-38 spotlights, using pink and amber roundels.

"Toll booths. Emphasize uniforms of attendants with illumination from PAR-38 spotlights. Plenty of concentrated light in this area speeds transactions and reduces errors.

"Ramp area. Floodlights on a screen tower are glaring, often unsightly. The "moonlight" system is one good solution, and lights on speaker posts help. They do the best job when light is projected out, low, over the ramp. Extra light is needed, however, at show breaks, especially in exit lanes. For this, PAR-38 floodlights, or fluorescent lamps, are effective along the fencing, and they are easily applied.

"Refreshment stand. A high level of illumination here speeds turnover during the precious minutes of intermission. All light sources should be shielded to prevent dis-

(Continued on page 28)



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NOW HOW ABOUT OUR AUDITORIUMS?

CONTINUED FROM PAGE 11

to do much good until it gets spread around.

But even while it awaits more extensive absorption, this progress suggests further advances. I should like to recall here what I wrote in this publication a few months back. "Dramatic picture presentation," I said, "is most effective when the shape and size of the image are favorable to nearly all of the viewing positions in the theatre; and further, when the cinematography has taken into consideration the relationship between the viewer and the position and size of the screen."

Now there can be no serious quarrel, in my opinion, with the motion picture—that is, a competent Hollywood production—from the technical point of view; and it has been so effective, especially since the introduction of speech and music, as a medium of theatrical entertainment that we may have got into the habit of thinking there is nothing more to be done. Such an attitude, however, may very well not be a healthy one. Can any business afford to be static?

Actually, it seems to me that there is about as much need for revitalizing the motion picture as there was just prior to sound. Current competition for the recreational dollar makes this more or less urgent; then there is the possibility of future developments to prepare for, such as television of a range and technical calibre to bring motion pictures into the home with only such deficiencies as might be widely overlooked in the face of cheapness and convenience. The motion picture of the theatre need never be within challenging distance so long as it continues to be developed to its full available stature.

I have previously discussed in this publication the possibilities offered by an enlargement of both the image and the *scene* of motion pictures (feature productions, specifically). Stereophonic sound is another

channel of development. And in both aspects, a larger *projected* image is indicated.

As is likely to happen in the course of technical progress, existing installation conditions set up a hurdle. It was so with sound—but the industry leaped over it, and did so pretty quickly, too. Just how much of a hurdle does the existing exhibition plant represent to establishment of an *expanded picture*? That would be an interesting and valuable thing to know.

Cinematographic technique depends to a great extent on the ratio between picture size and viewing distance. If we said, for example, that a picture had to be viewed from a distance equal to ten times the width of the image, we would know that the story would have to be dramatized pretty much by the close-up method. The *scenic* material, which is certainly important to an illusion of reality, would be without detail to many members of the audience. On the other hand, if the picture was to be viewed, say, from a distance equal to only *three* times the picture width, we would know that we had a lot more latitude in the way we handled action and the camera.

A Large Picture Is Now Possible—How Big Can It Be?

The industry has the tools for an expanded image, from the film stock (from which grain has been all but eliminated), to studio lighting and illumination of the screen. Projection light sources and optical systems are far more efficient than they used to be; today they are wholly equal to the demand of an image much larger than the dimensions found in even our large theatres.

In 1938 the Society of Motion Picture Engineers conducted a survey of auditorium conditions relative to projection. It showed

that the ratio of picture width to maximum viewing distance for the average theatre surveyed was 5.2. That was twelve years ago. Has this ratio changed?

It is also important to know what this ratio really *should* be in order to provide auditorium conditions that would give cinematographic technique more flexibility, and yet be a practicable ratio architecturally.

With the last row a distance from the screen 5.2 times the width of the picture, the image does not fill enough of the field of view of spectators in the rear half of the auditorium. For them it is a postage-stamp performance. How much expansion is needed to correct this? For obvious practical reasons, we also ought to know how much expansion most of our existing theatres could accommodate.

One of the most effective methods of taking advantage of the present 5.2 ratio is to use upper levels of seating. The preference of some exhibitors for seating entirely on one floor, even for capacities as large as 1,200, is exactly opposite the practice indicated by the physical character of a motion picture performance. It puts seats where they are least desirable, and ignores completely a large number of the best positions. (It also has other objectionable features, affecting safety and traffic flow, but that's another story.) Seating on more than one level would make up for the slight loss of front rows due to an expanded picture.

This matter of ratio between maximum viewing distance and picture size is a critical one in any effort to increase picture size markedly for sake of greater dramatic impact. We are very much in need of some dependable, practicable figure—an *optimum ratio*. It is important, I think, to production and exhibition alike.

Because a top figure for the proper ratio between maximum viewing distance and picture size is important, a questionnaire is submitted in connection with this article in the hope that many exhibitors will use it to give data on related conditions in their auditoriums.

There are only four questions, each of which can be readily answered. With a sizeable body of information obtained in this way, much can be told about the problem of modernization for the purpose of a better picture presentation, and the data would be reported in BETTER THEATRES.

Valuable also would be the experience of exhibitors as to where the majority of adult patrons like to sit—middle, rear center, sides, or what?

Also as to the reaction of patrons, if any, to the picture size. Have any said it was too small? Too large?

A few words of comment on these points scribbled on a slip of paper attached to the questionnaire would be very helpful.

To BEN SCHLANGER, care of BETTER THEATRES
Rockefeller Center, 1270 Sixth Avenue, New York 20, N. Y.

1. Name of Theatre Capacity
- City and State
2. Width of Picture (not screen) in feet
3. Distance from Screen to farthest row in feet
4. Projection Lens Size (focal length) inches.

THE THEATRE SUPPLY MART

Index to products Advertised
& described in this issue, with
• Dealer directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS . . .

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	29
Changeable letter sign equipment. Unaffiliated dealers.	
2—Air Devices, Inc.	43
Air filters. Franchise dealers.	
3—American Mat Corp.	25
Rubber mats and matting. Direct.	
4—American Seating Co.	5
Auditorium chairs. NTS and direct.	
5—Ashcraft Mfg. Co., C. S.	3
Projection arc lamps. Unaffiliated dealers.	
6—Automatic Devices Co.	43
Curtain tracks (6A), curtain machines (6B), motor-generators (6B). Unaffiliated dealers.	
7—Ballantyne Co., The	6-7
Drive-in equipment and construction. Unaffiliated dealers.	
8—Breuer Electric Mfg. Co.	30
Vacuum cleaners. All dealers.	
9—Carbons, Inc.	35
Projection carbons. Franchise dealers.	
10—Century Projector Corp.	37
Projectors (10A), sound systems (10B). Unaffiliated dealers.	
11—Chicago Hardware Foundry Co.	28
Electric hand driers (11A), tables (11B), stools (11C). Direct.	
12—Coinometer Corp.	32
Coin change machines. Direct.	
13—Drive-In Theatre Service Co.	16
Drive-in construction and design. Direct.	
14—F & Y Building Service, The	17
Architectural design and building service.	
15—General Electric Co.	33
Vacuum cleaners. NTS and direct.	
16—Goldberg Bros.	8, 26, 36
Box-office speaking tube (16A), rowinders (16B), reels (16C). All dealers.	
18—Griggs Equipment Co.	25
Auditorium chairs. Unaffiliated dealers.	
19—Griswold Machine Works	41
Film splicers. Direct.	
20—Heyer Shultz, Inc.	38
Metal projection arc reflectors. NTS.	
21—Heywood-Wakefield Co.	43
Auditorium chairs. Direct.	
22—Ideal Seating Co.	42
Auditorium chairs. Unaffiliated dealers.	
23—International Projector Corp.	2, 34
Projectors (23A) sound systems (23B) in-car speakers (23C). NTS.	
24—Irwin Seating Co.	31
Auditorium chairs. Unaffiliated dealers.	
25—King Amusement Co.	33
Playground equipment for drive-in theatres. Direct.	
26—Knoxville Scenic Studios, Inc.	28
Interior decoration. All dealers.	
27—Kollmorgen Optical Corp.	36
Projection lenses. NTS and all dealers.	
28—LaYezzi Machine Works	36
Projector parts. Unaffiliated dealers.	
29—Marsh Wall Products, Inc.	17
Architectural material. Direct.	

Reference Number	Adv. Page
30—Motiograph, Inc.	21
Projection arc lamps. Unaffiliated dealers.	
31—National Carbon Co., Inc.	4
Projection carbons. All dealers.	
32—National Super Service Co.	24
Vacuum cleaners. All dealers.	
33—National Theatre Supply	24
Projectors.	
34—Novelty Scenic Studios, Inc.	26
Interior decoration. All dealers.	
35—Poblocki & Sons	23
Marqueses. Direct and unaffiliated dealers.	
36—Radio Corp. of America	8, 10, 30, 33, 42
Drive-in construction and equipment. Dealers marked *.	
37—RCA Service Co.	38
Television maintenance service.	
38—S. O. S. Cinema Supply Corp.	42
Distributors.	
39—Shearer Co., B. F.	39
Screens. All dealers.	
40—Simonin's Sons, B. F.	22
Popcorn seasoning. Direct.	
41—Sportservice, Inc.	24
Complete concession service.	
42—Strong Electric Corp., The	8, 27
Spotlamps (42A), projection arc lamps (42B). Unaffiliated dealers.	
43—Telesonic Theatrephone Corp.	41
Hearing aids. Direct.	
44—Theatre Managers Institute	24
Correspondence course in theatre management.	
45—Vallen, Inc.	28
Curtain tracks (45A), curtain controls (45B). Franchise distributors.	
46—Vocalite Screen Corp.	42
Screens. Direct.	
47—Wagner Sign Service, Inc.	9
Changeable letter sign equipment. Unaffiliated dealers.	

Reference Number	Adv. Page
48—Wenzel Projector Corp.	39
Projectors. Unaffiliated dealers.	
49—Westrex Corp.	22
Foreign distributors.	
50—Whitney-Blake Co., The	40
Non-conduit speaker system cable for drive-in theatres. Distributor: Graybar Electric Corp.	
51—Williams Screen Co.	41
Screens. Direct.	

EDITORIALLY . . .

FAST LONG-F. L. LENSES, page 21.

Lenses of speeds f/1.9 and f/2.0 in focal lengths 5 to 7 inches, and projector mechanisms to mount their 4-inch barrels, are announced. Subject of advertisement of Kollmorgen Optical Company in this issue (see adjoining index).

IN-CAR SPEAKERS, page 22.

New models of drive-in speaker and coupling unit equipment with ramp and utility light as standard accessories, distributed by National Theatre Supply. Postcard reference number 23C.

NEW MODEL PROJECTOR, page 23.

Mechanism redesigned to incorporate operating vision features and providing for oilite bearings throughout, manufactured by the Wenzel Projector Company. Postcard reference number 48.

DRIVE-IN SERVICE FIRM, page 24.

Pioneers in development of drive-in exhibition form company offering engineering and consulting service from site selection to opening. Postcard reference number 13.

RUST-PROOF BLOWERS, page 25.

New model with aluminum blades for light weight and resistance to rust in humid and salt-air climates, manufactured by Reynolds Manufacturing Company. Postcard reference number E52.



For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the January 1950 issue—

.....

NAME _____
 THEATRE or CIRCUIT _____
 STREET ADDRESS _____
 CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated dealers are numbered. National Theatre Supply (NTS) identifies that organization's branches.

ALABAMA

1—Queen Feature Service, 2009½ Morris Ave., Birmingham.

ARKANSAS

2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Los Angeles:

3—Breck Photoplay Supply, Inc., 1909 S. Vermont Ave.
4—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
5—Projector Equipment & Maintenance, 1975 S. Vermont Ave.
6—D. F. Shearer, 1964 S. Vermont Ave.

San Diego:

7—Riddle Theatre Supply, 1543 Fifth Ave.

Fresno:

8—Midstate Theatre Supply, 1908 Thomas.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Freddy Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 245 Golden Gate Ave.
11—Western Theatrical Equipment, 837 Golden Gate Ave.*

COLORADO

Denver:

12—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2554 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

15—Phillips Theatre Supplies, 130 Meadow St.*
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

16—Brent & Sons, 802 Capitol St.*
17—Ben Lusk, 1001 New Jersey Ave., N.W.

FLORIDA

18—Joe Horstels, 714 N. E. 1st St., Miami.
19—Southern Theatre Equipment, 625 W. Bay St., Jacksonville.*
20—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA

Albany:

21—Dixie Theatre Service, 1149 Dawson Rd.

Atlanta:

22—Capital City Supply, 181 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
23—Southeastern Theatre Equipment, 291-3 Lunkie St., N. W.*
24—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS

Chicago:

25—Abbott Theatre Supply, 1511 S. Wabash Ave.*
26—Academy Theatre Supply, 1235 S. Wabash Ave.
27—Droll Theatre Supply, 925 W. Jackson Blvd.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

29—Evansville Theatre Supply, 1738 E. Delaware St.

Indianapolis:

30—Ger-Bar, Inc., 442 N. Illinois St.
31—Mid-West Theatre Supply Company, 448 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

33—Southwest Theatre Equipment, P. O. Box 2138, Wichita.

KENTUCKY

Louisville:

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 200 S. Third St.

LOUISIANA

New Orleans:

36—Delta Theatre Supply, 214 S. Liberty St.*
37—Hodges Theatre Supply, 150 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.

MARYLAND

Baltimore:

38—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

39—Capitol Theatre Supply, 28 Piedmont St.*
40—Joe Cifra, 44 Winchester St.
41—Independent Theatre Supply, 28 Winchester St.
42—Massachusetts Theatre Equipment, 29 Piedmont St.
National Theatre Supply, 37 Winchester St.
43—Standard Theatre Supply, 76 Broadway.
44—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

45—Amusement Supply, 208 W. Montclair St.
46—Ernie Forbes Theatre Supply, 214 W. Montclair St.*
47—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
48—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:

49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

50—Minneapolis Theatre Supply, 75 Glenwood Ave.
51—Elliott Theatre Equipment, 1110 Nicollet St.
52—Fresh Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 225 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
56—Stobbs Theatre Equipment, 1804 Wyandetta St.
St. Louis:
57—Horstels, Joe, 3146 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Supply Co., 3510 Olive St.*

NEBRASKA

Omaha:

59—Ballantyne Co., 1707 Davenport St.
National Theatre Supply, 1610 Davenport St.
60—Quality Theatre Supply, 1515 Davenport St.
61—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

62—Eastern New Mexico Theatre Supply, Box 1090, Clovis.

NEW YORK

Albany:

63—Albany Theatre Supply, 1046 Broadway.
64—Empire Theatre Supply, 1005 Broadway.
National Theatre Supply, 908 Broadway.

Auburn:

65—Auburn Theatre Equipment, 5 Court St.

Buffalo:

66—Becker Theatre Equipment, 482 Pearl St.
67—Eastern Theatre Supply, 400 Pearl St.*
National Theatre Supply, 498-500 Pearl St.
68—United Projector & Film, 223 Franklin St.

New York City:

69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 364 W. 44th St.
72—Joe Horstels, 630 Ninth Ave.
National Theatre Supply, 256 W. 44th St.

73—S. O. S. Cinema Supply, 802 W. 52nd St.
74—Star Cinema Supply, 441 W. 50th St.

Syracuse:

75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

76—Bryant Theatre Supply, 227 S. Church St.
77—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
78—Southeastern Theatre Equipment, 299 S. Poplar St.*
79—Standard Theatre Supply, 222 S. Church St.
80—Theatre Equipment Co., 220 S. Poplar St.
81—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

82—Standard Theatre Supply, 215 E. Washington St.
83—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA

84—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO

Akron:

85—Akron Theatre Supply, 1025 N. Main St.

Cincinnati:

86—Mid-West Theatre Supply, 1638 Central Pkwy.*
National Theatre Supply, 1637-39 Central Pkwy.

Cleveland:

87—Cleveland Projector Co., 1723 E. 90th St.
National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2100 Payne Ave.
89—Oliver Theatre Supply, 2108 S. Payne.*
90—Oklahoma Theatre Supply, E. 23rd & Payne.

Columbus:

91—American Theatre Equipment, 165 N. High St.

Dayton:

92—Dayton Film, 2227 Highburn Ave.
93—Dayton Theatre Supply, 111 Volcaner St.
94—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:

95—American Theatre Supply, 519 E. Broadway.
96—General Theatre Equipment, 109 Michigan St.
97—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

100—B. F. Shearer, 1947 N. W. Kearney St.
101—Theatre Utilities Service, 1935 N. W. Kearney St.
102—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
104—Penn Theatre Equipment, 307 N. 19th St.

Pittsburgh:

105—Alexander Theatre Supply, 1705 Blvd. of Allies.*
106—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
107—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:

108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

109—Rhode Island Supply, 357 Westminster St., Providence

SOUTH DAKOTA

110—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

111—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Service, 518 S. Second St.

TEXAS

Dallas:

113—Hardin Theatre Supply, 714 Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
116—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

117—Southwestern Theatre Equipment, 1418 Main St.*

UTAH

Salt Lake City:

118—Intermountain Theatre Supply, 142 E. First St.
119—Service Theatre Supply, 259 E. First St.
120—Western Sound & Equipment, 142 E. First South St.*

VIRGINIA

121—Norfolk Theatre Supply, 2708 Conley Ave., Norfolk.

WASHINGTON

Seattle:

122—American Theatre Supply, 1504 14th Ave., E. Pike.
123—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2519 S. Second St.
124—B. F. Shearer, 2318 Second Ave.
125—Western Theatre Equipment, 2224 Second Ave.

WEST VIRGINIA

126—Charleston Theatre Supply, 808 Lee St., Charleston.

WISCONSIN

Milwaukee:

127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 1906 N. Seventh St.

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About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Fast Lenses in Long Focal Lengths And Mechanisms For Them Announced

FOR SCREEN sizes and projection throws encountered in drive-in theatre operation, projection lenses in speeds of $f/2.0$ and $f/1.9$ have been made available, on order, in focal lengths from 5 through 7 inches; and for their application, mechanisms are now obtainable with lens carriage for the 4-inch barrel required by these focal lengths.

Announcements to this effect were issued in December by the Kollmorgen Optical Corporation, Brooklyn, N. Y.; Bausch & Lomb Optical Company, Rochester, N. Y.; and Projection Optics Company, Rochester; Motiograph, Inc., Chicago; International Projector Corporation, Bloomfield, N. J.; and Century Projector Corporation, New York.

MOTIOGRAPH:

Special mechanisms of Model AA projectors have been developed for the mounting of lens barrels 4 inches in diameter. The greater latitude in picture size and throw is indicated in an accompanying table taken from the Motiograph announcement.

INTERNATIONAL PROJECTOR:

Provision for mounting a 4-inch projection lens barrel has been included in the design of a new model Simplex mechanism, according to an announcement that the equipment would be placed on the market in February. Adaptation to high-speed lenses in the various focal lengths is among the design features cited for this new model.

BAUSCH & LOMB:

Announced as "big brothers" to the company's "Super Cinephor" lenses, the B & L $f/2.0$ projection lens is available in focal lengths from $5\frac{1}{4}$ through 7 inches. Tests conducted during the last several months are stated to have shown an increase in screen illumination where such focal lengths are required, of from 44% to 110%.

The eight lenses in the series are coated and of six-element anastigmat construction, with achromatic combinations cemented together with heat-resisting thermo-setting

materials developed by B & L during the war; and they are hermetically sealed to prevent exposure to dust or vapors.

KOLLMORGEN:

The company's $f/1.9$ "Snaplite" lens is announced in a new series from 5 through 7 inches, in quarter steps, supplementing the

ment anastigmat construction. The statement adds:

"Use is made of a one-piece high-strength aluminum alloy mount, with no threaded joints to admit oil or moisture into the lens. This mount carries a gold anodized finish as an integral part of the metal and which therefore cannot chip, peel or flake off.

"Front and rear elements are effectively sealed into the mount with special gaskets, so that under normal conditions, the projectionist need never take it apart for cleaning. The mount is so proportioned that it is

PICTURE WIDTHS AND THROWS WITH 4-INCH DIAMETER LENSES

PICTURE WIDTH	THROW FOR LENS—E.F. (to closest foot)						
	$5\frac{1}{4}$ "	$5\frac{1}{2}$ "	$5\frac{3}{4}$ "	6"	$6\frac{1}{4}$ "	$6\frac{1}{2}$ "	7"
20'	127	133	139	145	151	158	164
25'	159	167	174	182	190	197	205
30'	191	200	209	218	227	236	245
35'	223	233	244	255	265	276	286
40'	254	267	279	291	303	315	327
45'	287	300	314	327	341	355	368
50'	318	334	349	364	379	394	409
55'	350	367	384	400	417	434	450
60'	382	400	418	436	455	473	491
65'	414	434	453	473	493	512	531

(Table by courtesy of Motiograph, Inc.)

2- to 5-inch range for this speed. Construction, it is stated, follows closely the standard-size "Super Snaplite" of coated six-ele-

clamped directly into the lens holder, without recourse to spacers or adapters, for accurate alignment and rigidity. A supple-

MOTIOGRAPH AGAIN SHOWS THE WAY TO BETTER PROJECTION AT LESS COST

*Really Brilliant Pictures
for Big Drive-Ins*

The Motiograph Hi-Power operated at 85 amperes produces 40% more total screen lumens than ordinary reflector type arc lamps operating at 70 amperes and substantially more total screen lumens than the net total screen lumens obtainable from high intensity condenser type arc lamps operating at 170 to 180 amperes with a heat filter. You, too, can have more light on your screen—and at less cost—by using Motiograph Hi-Power lamps.

See your Motiograph dealer for a demonstration or write for literature.

Other Motiograph products: 1 K.W. and 46-ampere high intensity arc lamps, projectors, sound systems, motor-generators, in-car speaker equipment and junction boxes, ramp switching panels for drive-ins, turntables, etc.



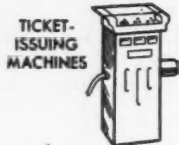
MOTIOGRAPH HI-POWER
75/115 AMPERE HIGH INTENSITY
REFLECTOR TYPE ARC LAMP

Motiograph, Inc.

4431 W. LAKE ST. CHICAGO 24, ILLINOIS
Export Division (Except Canada) Frazer & Hansen Ltd. • 301 Clay Street • San Francisco 11, Calif.

FOR EXHIBITORS AROUND THE WORLD*

Everything your theatre needs!



TICKET-
ISSUING
MACHINES

Through offices in more than 100 cities, Westrex offers to theatre-owners around the world a single source of supply—not only for sound and projection equipment, but for accessories of every type needed for equipping and operating a theatre. For full information, communicate with Westrex or one of its subsidiary companies.

* Except in U. S. A. and Canada.



SPOTLIGHTS



SCREENS, CURTAINS,
CURTAIN CONTROLS



REPLACEMENT PARTS



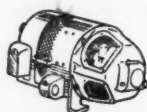
PROJECTION
LENSES



PROJECTION
CARBONS



FANS



ARC MOTOR-GENERATOR SETS

mentary shade tube, on the shorter focal lengths, can be removed to facilitate lens cleaning."

The announcement points out that since the 4-inch lenses are available on order only, complete details concerning make and



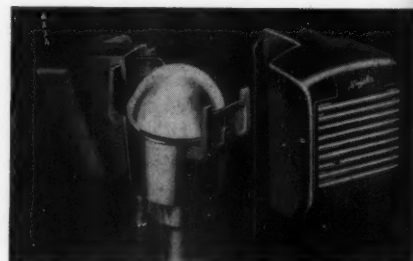
"Snaplite" f/1.9 lens of 4-inch diameter.

model of projector should accompany the data on throw and picture size in making inquiry concerning the proper focal length.

In all the focal lengths from 5 through 7 inches, the speed is rated at a true f/1.9; however, lenses of 4-inch barrels available in longer focal lengths are stated to be somewhat slower.

New In-Car Speakers With Safety Features

NEW DRIVE-IN speakers of the Simplex line have been brought out for the 1950 season by National Theatre Supply. The in-car speaker has a die-cast light-



weight housing with a high-gloss baked enamel finish over a zinc chromate undercoating to minimize peeling and chipping. The joint of the two case sections is of tongue-and-groove construction secured by tamper-proof and rust-proof screws.

The hanging hook is an integral part of the back section of the housing and is of such tapered design that the speaker can be hung in the window well even with the window completely closed. The housing de-

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

WHAT MAKES
popsit plus?
America's Largest
Selling Popcorn Oil

IN WINTER WEATHER—IT POURS!

No Fuss—No Mess

POPSIT PLUS is always liquid at indoor temperatures . . . no pre-heating, no scooping, no splattering . . . just pour into the measuring cup and pop the sellin'est corn you've ever tasted!

Simonin of Philadelphia

POPPING OIL SPECIALISTS TO THE NATION



sign further provides for volume control without use of a knob.

The speaker unit, which is of weather-proof design, is spring-mounted in the case. Protection against magnet displacement is provided in anticipation of careless handling of the speaker, which might cause it to strike the ground or speaker post violently.

While standard equipment has a straight cord, Coiled Kord is available at small extra cost.

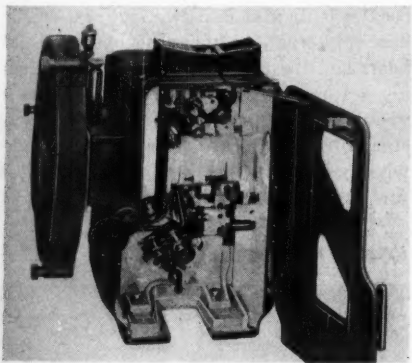
The equipment includes a new coupling unit of similar case construction and finish and adaptable to any post having an outside diameter of 2 3/8 inches or less. The post opening is of V-block design for rigid mounting without adapters, and attachment is by a rust-proof set screw. The speaker hanger is part of the coupling unit housing.

Terminals are at the top of the terminal board for easy accessibility of wiring. The transformer, which is attached to a side of the terminal board, is vacuum-impregnated to prevent corrosion.

The coupling unit includes both a post light and the Simplex "Amber-Glo" dome light as standard equipment. The dome light has a plexiglas cover secured by tamper-proof clips. Giving a non-glaring illumination, this light helps to protect the equipment by facilitating replacement of the speakers on the post.

Easier Use and Care Feature New Projector

LONGER LIFE and easier maintenance, together with such features as better vision in threading, characterize re-designing by the Wenzel Projector Company, Chicago, of its "Pro-50" mechanism.



The new model has oilite bearings throughout, including those of all shafts. The main drive shaft has been replaced by a stationary stud, and the main drive gear turns upon it, with the gear itself having an oilite bearing.

Two large windows have been placed directly opposite the upper and lower sprockets, and a full-sized door on the operating side has a catch which holds it open regardless of projector pitch. The spot sight box has also been redesigned to pro-

PRESENTING

THE BIG CITY FRONT

FOR THE
SMALL
TOWN
THEATRE

Too many small town theatres have had to do without adequate attraction equipment, because limited incomes cannot bear heavy expense of normal marquees.

No longer is there reason for a lack of attraction boards and name signs. Poblocki design and engineering "know-how" has placed this equipment within the reach of all exhibitors. These signs are similar in details except size to those erected in large cities by Poblocki & Sons, and will pay for themselves in added revenue within a short time, at low initial cost.

Write now for new brochure S101, and with it, figure your own cost. See for yourself what these budget size marquees and signs will mean to you in added profits.

POBLOCKI & SONS CO.
2159 S. Kinnickinnic Ave.
Milwaukee 7, Wis.

Please send me Brochure S101 so that I can see for myself the low cost involved in erecting this equipment.

Name.....
Address.....
City..... State.....

OTHER POBLOCKI PRODUCTS
Complete porcelain and stainless steel fronts . . . Marquees . . . signs . . . boxoffices . . . poster cases, aluminum and stainless steel . . . easel poster cases . . . stainless steel doors and frames.



Dome Theatre, Libby, Montana.
SOVEREIGN Model—with incandescent lamp chaser.



Franklin Theatre, Milwaukee, Wisconsin.
MONARCH Model—without incandescent lamp chaser.



Nortown Theatre, Chicago Heights, Illinois.
SOVEREIGN or MONARCH Model with chaser nose.

Poblocki AND SONS
2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

next month

...you'll see it

next month you'll
...hear about it

next month everybody will be...

talking
about

the new *Simplex*

the projector that runs like a song

DISTRIBUTED BY NATIONAL THEATRE SUPPLY



Winter Dirt Makes a Job That Only a Super Can Do

Everyday dirty shoes and galoshes of your patrons track in snow, water and mud from the streets. Constant traffic grinds the dirt deeper into floors and floor coverings. Daily cleaning is necessary.

The Super Specialized Theatre Cleaner solves your cleaning problem with its powerful suction and special tools, gives longer life and good appearance to floors and all other theatre furnishings and equipment.

The Super floor Tool goes right up to the wall leaving no strip for moths to destroy.

The Super Screen Brush keeps screen bright, sound holes clean.

The Super Hi-Up Tube cleans all high places 10 ft. up plus reach of operator. Can be used as efficiently in under floor openings.

The Super Blower Elbow boosts popcorn boxes, candy wrappers, other debris out from under seats, down the aisle to the front for easy disposal leaving areas free for cleaning.

The Super Spotlight attached to the handle throws a strong beam into dark places where cleaning is difficult.

The Super Jr. Shampoo makes scrubbing easy. Its powerful suction picks up suds with its burden of dirt leaving floor surfaces clean and bright.

NATIONAL SUPER SERVICE COMPANY, INC., 1941 North 13th Street, Toledo 2, Ohio
NATIONAL SUPER SERVICE COMPANY OF CANADA, Toronto, Ont.—Vancouver, B. C.

LEARN MODERN THEATRE MANAGEMENT

Advance by special training which will qualify you for the better theatre positions. Start now through modern training. Free catalog. Est. 20 years.

THEATRE MANAGERS INSTITUTE
390 Washington Street
Elmira, New York, U. S. A.

OUTDOOR REFRESHMENT CONCESSIONAIRES FROM COAST TO COAST OVER A CENTURY

NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES

SPORTSERVICE Corp., JACOBS BROS.
703 MAIN ST. BUFFALO, N. Y. - WA. 2506

vide a clear view of the aperture, and a framing light has been inserted.

Both sides of the main frame are finished in baked white enamel, and the case has grey wrinkle finish.

Descriptive, illustrated literature is available on the new "Pro-50" on request from the manufacturer (see *Theatre Supply Mart* insert).

Drive-In Pioneers Form Service Firm

FORMATION OF a new drive-in planning and consulting service has been announced by W. W. Smith and V. C. Smith of Camden, N. J., pioneers in the development of drive-in motion picture exhibition. The firm is called the Drive-In Service Company, and has headquarters in Camden.

Services offered include assistance in site selection, preliminary plans, grading, engineering, landscaping, selection of equipment, concession arrangements, personnel training, and exploitation of opening. The company is also available for the sale or purchase of locations and completed drive-ins.

Associated with the company as an engineering consultant is S. Herbert Taylor, who has acted in this capacity for the partners in over 350 drive-in projects which they have developed since the earliest days of drive-in operation.

NEW LITERATURE

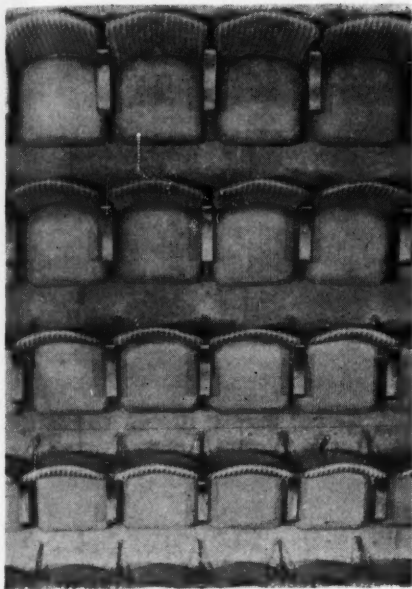
Floor Care: "The Proper Care of Floors" is the title of a booklet published by the West Disinfecting Company, Long Island City, N. Y. (42-16 West Street). Containing 32 pages and liberally illustrated, the booklet is divided into two sections, one on floor preservation, the other on types of floors and the maintenance of each, including sealing. The latter section contains a two-page chart indicating in a handy reference form, methods of cleaning and otherwise maintaining the various types of floor surfaces.

LONG PANEL LEGIBILITY



The new attraction advertising equipment of the Majestic theatre in Dallas, Tex., demonstrates how even a panel of dimensions reminiscent of attraction boards prevailing years ago, provides for attractive, legible copy with modern equipment. This is an Adler installation using 17- and 10-inch two-tone bevel-effect plastic letters.

RECOVERED IN PLASTIC



A catwalk view of a section of seating in the Strand theatre, Lexington, Ky., all auditorium chairs of which have been recovered in Lumite woven plastic fabric produced by the Chicopee Manufacturing Company, New York. The backs have Lumite in a tri-color weave of grey, green and red; the seats in a single stripe pattern. Readily cleaned with water, Lumite yet provides vivid pattern effective under dim lighting.

New Rust-Proof Blower With Aluminum Blades

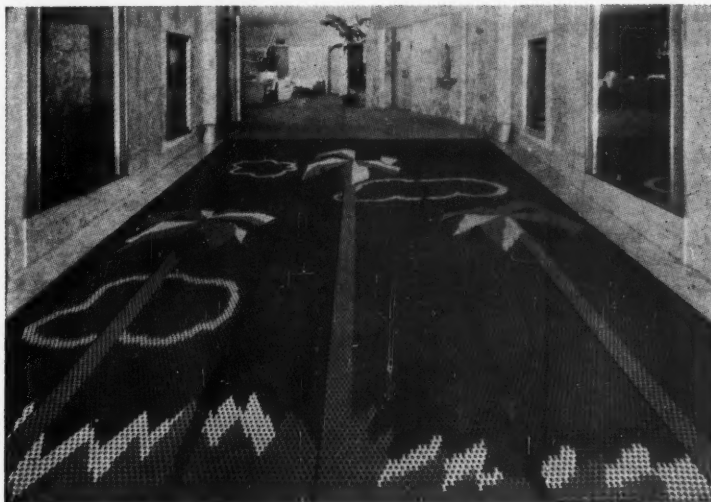
BLOWERS OF less weight so as to require less power, and fabricated for resistance to rust, have been marketed by the Reynolds Manufacturing Company, Grand Rapids, Mich. The manufacturer points out that the new Deluxe model in the Reynolds line of squirrel-cage blowers, has been designed particularly in response to a demand for such equipment where the air is likely to be humid at any time of year, and where the salt content is high. The Deluxe model has aluminum blades, whereas Standard Reynolds blowers have steel blades. Capacities available range from 2500 to 30,000 c. f. m.

An illustrated folder describing the new model is obtainable on request from the manufacturer (412 Prospect Ave., N. E.).

Evaporative Condensers In Higher Capacities

IN ANTICIPATION of increased demand for evaporative condensers in cooling plants, especially in consequence of the 1949 drought in various parts of the nation, the Typhoon Air-Conditioning Company, Brooklyn, N. Y., has extended its new line of this equipment through capacities of 15 and 20 tons.

In addition to those cities that already



MODERNIZES AND BEAUTIFIES LOBBIES
EZY-RUG
COLORED RUBBER LINK MATTING

Traps all Dirt at the Door

Corrugated ridges in the links scrape the dirt from the feet traveling across the mat, trap it in the openings, keep it out of sight, prevent tracking throughout the theatre and onto expensive carpets, thus reducing cleaning and redecorating costs. Comfortable under foot.

Slip-proof. Prevents accidents. Reduces the liability of lawsuits. Safe even with high heels. Non-trip beveled edge.

Links are woven on galvanized, rust-resisting spring steel wire to form mats of any desired shape up to 8 feet in width and of any length.

Rolls up for easy, quick removal of dirt. Available in your choice of pattern, emblem, or lettering in any combination of ten colors: brick red, black, light brown, dark brown, grey, orange, white, dark blue, light green and dark green.

We also offer Counter-Tred Matting for use at candy counters and popcorn machines; perforated corrugated matting for lobbies and Tile-Top Sponge Matting for aisles.

AMERICAN MAT CORP.

"America's Largest Matting Specialists"

1722 Adams St. • Toledo 2, Ohio

- Please send free folder, "A Mat for Every Purpose."
- Please send prices on Ezy-Rug Matting.
- Please send information and prices on American Counter-Tred Matting for candy counters and popcorn machines.

Name

Theatre

Street

City and State

IN CANADA

OFFICES: American Mat Corporation, Ltd.
Canada Trust Building
Windsor, Ontario
FACTORY: West Lorne, Ontario

A FINE CHAIR FOR FINE THEATRES
the new GRIGGS 30-line chair

- * Self-rising seat.
- * Finest in materials and workmanship.

Call, Wire or Write for Sample

Griggs EQUIPMENT COMPANY
Belton, Texas

Offices: Dallas, Memphis, Shreveport, Oklahoma City and New York City



**The New Look
IN YOUR THEATER MEANS
Bigger Boxoffice**

Send your rough sketches or plans for free estimate & color rendering

● Wall Coverings ● Painting ● Ornament Plaques
 ● Luminaries ● Stage Curtains ● Curtain Tracks
 ● Curtain Controls ● Draperies ● Tufted Panels

**NOVELTY
SCENIC STUDIOS, INC.**
 32-34 W. 60th ST., N.Y. 23, N.Y.
 Masters of the Art of Decoration

GOLDBERG ALUMINUM



THEATRE SUPPLY DEALERS
 Exclusively YOUR DEALER

REELS
 GOLDBERG BROS. Denver, Colo.

**Complete, Easy
Accounting System**



\$2.00
postpaid

Enables you to keep an accurate and up-to-the-minute record of every phase of the business of your theatre. Order from—

QUIGLEY BOOKSHOP
 ROCKEFELLER CENTER, NEW YORK

require evaporative condensers or other water-conserving devices, many others are expected to establish such requirements in view of the attention focused by water shortages upon the water supply problem quite generally. Areas already well supplied are nevertheless threatened with shortages in future.

Saving water, evaporative condensers for refrigerant cooling of course save money. James F. Dailey, president of Typhoon, states, "Even where the rates are comparatively low, an evaporative condenser will pay for itself long before it begins to show the effects of wear and tear."

The Typhoon line of evaporative condensers, designed to provide proper condensing temperatures for Typhoon free-standing unit conditioners, now range in capacities from 1½ to 20 tons.

**Playground Apparatus
Added to Drive-In Line**

A COMPREHENSIVE line of playground equipment for drive-in theatres has been acquired for exclusive distribution by National Theatre Supply. Manufactured by the J. E. Burke Company, Fond du Lac, Wis., it includes a variety of types

**AT CONVENTION OF
WISCONSIN ALLIED I. T. O.**

Whatever may be said for other industry sectors, theatre equipment manufacturers gave a good account of themselves at the December convention of the Allied Independent Theatre Owners of Wisconsin, held at the Schroeder Hotel in Milwaukee. Among them were the Kroehler Manufacturing Company, whose exhibit is pictured at right, with Harry Peterson of the Kroehler sales organization explaining features of the Kroehler push-back chair to E. D. Kradecki, exhibitor of Krivitz, Wis. . . . But perhaps Ben Poblocki & Sons, Milwaukee manufacturers of display frames, marquees and front materials, was most liberally represented, for below, at the Poblocki booth, are pictured Jerry Poblocki and fiancée (Miss Eileen Rehm), Ed and Ray Poblocki with their wives; then Jim, and ultimately Ben himself. Any missing? Well, Mrs. Ben was in Detroit, Barney was on a sales trip, and Bill was at college.

and sizes of swings, slides, merry-go-rounds, teeter-totters, sand boxes, etc.

General construction of the equipment features heavy-gauge galvanized iron and steel pipe, with 16-gauge Armco iron for such members as slide bedways. Where wood is desirable, as for slide side rails, birch is used, with all edges rounded.

The line also includes a "toboggan" slide, climb-arounds, "ocean wave" ride, chain strides and similar devices.

CHAIR DISTRIBUTOR

Distribution of auditorium seating manufactured by the Griggs Equipment Company, Belton, Tex., has been acquired for the Chicago territory by the Movie Supply Company, 1318 South Wabash Avenue, Chicago. The Griggs line now includes a new 1950 model (pictured and described on page 28).

HIGH-FREQUENCY UNIT

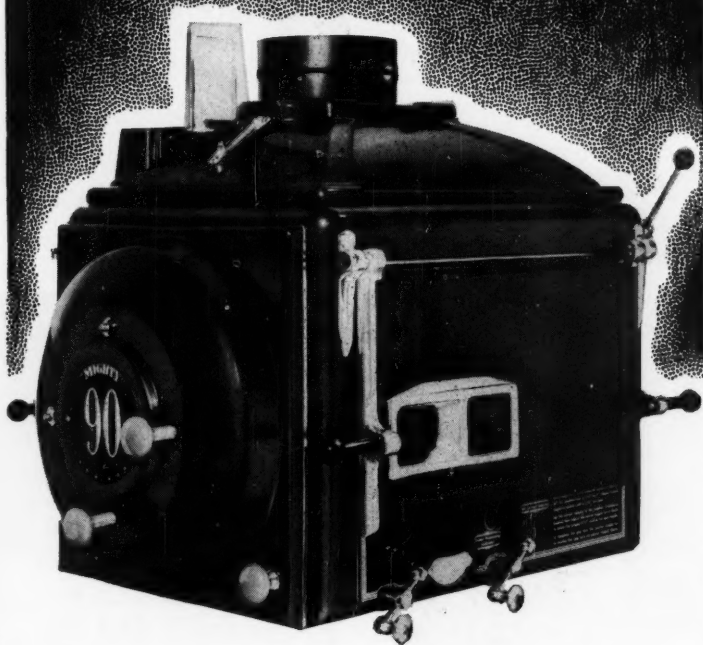
A tweeter unit for series connection with a cone speaker to extend the frequency range of a public address systems, has been marketed by the Mark Simpson Manufacturing Company, Long Island City, N. Y. Cataloged as the HFT-100 unit, it has a top response rated at 15,000 cycles.



FOR THE TREMENDOUS VOLUME OF LIGHT

*required by today's gigantic screens,
there is no substitute for the big*

MIGHTY "90"



The Sensational, New

STRONG

75 TO 130 AMPERE

REFLECTOR ARC LAMP

with Exclusive Lightronic Control

**PROJECTS 21,000 LUMENS
at 90 amperes**

**COMPARED TO 17,000 LUMENS
for the 70-ampere Suprex and**

**COMPARED TO 7,000 LUMENS
for the I. K. W.**

- ★ Forced Air Cooling of Carbon Feed Mechanism
- ★ Low Operating Temperatures
- ★ Rugged Burner Mechanism
- ★ Lightronic Automatic Focus Control System
- ★ Simplicity of Carbon Feed Rate Adjustment—The One Control is Set to Desired Amperage
- ★ Bi-Metal Lightronic Tube Controls Both Motors to Correctly Feed the Carbons
- ★ Big 16½-Inch Reflector Matches High Speed f1.9 Lens
- ★ Air Stream Stabilization of Arc Burning
- ★ Complete Combustion of Black Soot
- ★ White Deposit on Reflector Prevented
- ★ Unit Construction Permits Instant Removal of Major Components

Use coupon now to arrange free demonstration.
—No obligation—

THE STRONG ELECTRIC CORPORATION

1 City Park Avenue Toledo 2, Ohio

I would like a demonstration of the Strong Mighty "90" in my theatre, without cost or obligation.

Please send free literature on the Mighty "90"; Mogul Lamp; Utility Lamp; Strong Arc Spotlamps; Strong Rectifiers; Strong Reflectors.

Name.....

Theatre.....

Street.....

City & State.....

Why PUT UP WITH THIS?

When Modern Faster-Drying Sani-Dri

ELIMINATES NEED FOR TOWELS

GIVES YOU CLEANER, MORE SANITARY WASHROOMS

No longer do you need to have unsanitary waste litter in your washrooms . . . or have empty towel cabinets serviced. The new, faster-drying Sani-Dri gives you 24-hour hand or face drying service with a stream of hot air . . . the most sanitary method known. New heating element and faster-flow nozzle dries hands or face 25% faster than ever before! Sani-Driers have carried the Underwriter's Seal of Approval for over 18 years. They have given efficient drying service in every civilized country and in every climatic condition!

SAVES 85% OF WASHROOM COSTS

Sani-Dri pays for itself out of savings! No buying or stocking of towels. No unsanitary litter . . . no fire hazard . . . no paper-clogged soil pipes . . . no servicing of empty towel cabinets. Sani-Dri gives years of continuous automatic drying service with little or no maintenance cost.

Distributors in Principal Cities

STOOLS and TABLES FOR RESTAURANTS and SODA FOUNTAINS
Mail Coupon for Complete New Catalog!

THE CHICAGO HARDWARE FOUNDRY CO.
"Dependable Since 1897"
4150 Commonwealth Avenue
NORTH CHICAGO, ILLINOIS

GENTLEMEN: Please send literature on the following:

() Brochure 1082 on new, faster-drying Sani-Dri Electric Hand and Face Dryer.
() Complete catalog on restaurant and soda fountain stools, tables and costumes.

NAME
FIRM
ADDRESS
CITY STATE

On the House . . .

continued from page 17

comfort to dark-adapted patrons, and spilling of light out over the nearby ramp area, where it would interfere somewhat with visibility of the picture."

A tidy package of advice, Mr. Dorsey, which would seem proper stuff for the notebooks of folks contemplating improvements to their present drive-ins, as well as those planning new ones.

FOUR-SCREEN DRIVE-IN

One drive-in with a single projection setup at the center projecting to four screens—that's the system being contemplated by Dipson Theatres of Batavia, N. Y. Operators of regular theatres in several states the circuit is entering the drive-in field with a new corporation called Pavilion Drive-In Theatres, Inc., also headed by William J. Dipson. If a patent under consideration is acquired, a theatre of 1400 cars would be built with multiple ramp systems having a maximum viewing distance of 365 feet. Projection would be by mirrors and special lenses.



PRODUCT NEWS ITEM . . . the chair pictured above being a new one just placed on the market by the Griggs Equipment Company of Belton, Tex. (No, she's not a professional model, but is on the staff of the Griggs company at its Dallas office . . . But to get on about the chair—) It is an addition to the Griggs "30" line of auditorium seating and has a self-rising seat. For example, Miss Olson—Jo to the folks at the Dallas office—has just got up out of the chair, and the seat has automatically risen to the position shown. Center standards are of solid steel with panel sides, while front and back edges are tubular to eliminate sharp corners. The back panel is a steel plate extended to protect seat upholstery. The seat is available with twelve or sixteen coil springs. End standards are steel with the style shown available in various colors. (For other product news see the "About Product for the Theatre" department.)

Performance

34 years of experience, together with necessary technical skills and production facilities, has earned for Vallen the reputation of . . .

"World's Leading Maker"
Noiseless Curtain Tracks. Controls. Special Operating Devices.

VALLEN, INC.
AKRON, OHIO

When you think of INTERIOR DECORATING remember that **KNOXVILLE**

is way ahead in the creation of new ideas in **DISTINCTIVE Beautiful INTERIORS**

Knoxville design artists specialize in

- DECORATIVE PAINTING • MURALS
- DRAPERIES • STAGE CURTAINS
- SPECTACULAR BLACK LIGHT EFFECTS
- WALL COVERINGS • FIBERGLAS CEILINGS
- LIGHTING EQUIPMENT • CURTAIN TRACK AND CONTROLS

Sketches and quotations on jobs of any size without obligation. A wide range of modern materials always in stock. Immediate service. Write today for free brochure.

KNOXVILLE Scenic Studios INC
P.O. BOX 412, KNOXVILLE 4, TENN.

ADLER LETTERS

*The Winner
In Any Beauty
Contest!...*



MODERN, COLORFUL "THIRD DIMENSION" 2-TONE PLASTIC LETTERS USED INTERCHANGEABLY WITH 8"-10"-12"-16"-24" CAST ALUMINUM LETTERS, all on the Same Frames.



Rivoli Theatre, Broadway and 49th Street, New York, a modern program display given unusual power and punch through the use of Adler 24", 16" and 12" "Third Dimension" letters used interchangeably on Adler "Remova-Panel" Frames.

NEW 17" ADLER "Lok-Lip" (Trade-Mark) SAFETY LETTER

Cannot fall off or blow off the sign regardless of any wind or weather conditions, because this new construction, molded integral, makes these letters self-locking on the frames . . . yet letters are easily handled in and out for quick changing!

ADLER Exclusive "REMOVA-PANEL" (Patented)

ADLER Alone has "REMOVA-PANEL" frames to fill large openings of any height or length without divider bars, permitting all maintenance anywhere in the sign through "Remova-Panels", without removing frames.

Write for sample 17" "Lok-Lip" SAFETY LETTER to try out in any sign—also free Catalog.

ADLER SILHOUETTE LETTER CO.

3021 b West 36th St., Chicago 32 1451 b Broadway, New York 18
CHICAGO . . . NEW YORK . . . TORONTO, CANADA . . . LONDON, ENGLAND
Covered by Patents Granted and Pending. Approved by Underwriters' Lab., Inc.

Sweet Music
FOR THEATRE OWNERS

MAINTENANCE COSTS

GREATLY REDUCED!

1 UNIT - 2 USES
TORNADO*
AIR SWEEPER and PAC-VAC

Cleans Auditoriums quickly without effort . . . without stooping. Air Sweeper blows all popcorn boxes, candy wrappers, mud, grit and trash from under seats and between aisles for easy removal. Leaves auditorium absolutely clean.



Pac-Vac cleans Upholstery, Stairways, Lobby and similar places quickly and easily. Light



in weight yet simple to operate. Effective and versatile. May be easily converted into a powerful insecticide or deodorant sprayer. Shoots a fine mist up to a distance

of 50 feet which penetrates into every crack and opening.

Bulletin 584 contains complete information . . . Ask for it.
*Trade Mark Reg. U. S. Pat. Off.

BREUER ELECTRIC MFG. CO.
Manufacturers of Heavy Duty Commercial Vacuum Cleaners and All-Purpose Floor Machines
5102 Ravenswood Ave., Chicago 40, Illinois

The
"PACKAGED"
Drive-In Deal
you've been waiting for
is on page 10
Better Theatres Section

A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Tips on Handling Leases To Avoid Unproductive Suits

AWHILE BACK we received a letter from a theatre circuit saying, "Our company has held a lease contract which clearly states that we can renew the lease for another term at the same rental by giving the landlord a written notice anytime within 60 days before the lease expired. When the landlord came to our theatre we notified him verbally three months before the lease expired that we would renew the lease for another term. He readily promised to renew the lease and said he would get the lease contract written up and present it to us in our office.



LEO T. PARKER

"He forgot to do so, but again assured us before witnesses that he would renew the lease. We neglected to send him a written notice that we would renew the lease, since he had assured us he would renew the lease, and time went on until our lease expired. In a day or so we received a letter from the landlord saying that he would not renew the lease at the same rental, but demanded increased rent, which we refused to pay.

"Last week he sent us a written notice to vacate the premises. Can we compel the landlord to renew the lease at the same rental?"

The answer is no. The landlord cannot be compelled to renew the lease, and the premises must be vacated. This is so because the higher courts hold that if a written lease contract contains a clause that gives the lessee the right to extend a lease through written notice to the landlord, the lease cannot be extended by a verbal notice.

A case in point is *Medomak v. York* (57 Atl. [2d] 745), in which a landlord named York signed a five-year lease which contained a clause giving the theatre operator an option to renew the lease for another

five years, if he gave York written notice that he intended to renew the lease.

The testimony showed that the theatre operator spent \$10,000 in preparing and improving the property during the occupancy in expectation of renewing the lease. At the end of the five-year lease the theatre operator neglected to give the landlord a written notice that he desired and intended to renew the lease, and a suit resulted.

During the trial the counsel for the theatre operator proved that the landlord verbally agreed to extend the lease, and it was argued that the court should compel York to extend the lease because, first, he spent so much money improving the property; and, second, York promised to renew the lease.

The higher court held that the landlord need not extend or renew the lease, however, saying:

"The giving of the written notice was a condition precedent to an extension of the lease for an additional term of five years. . . . Since written notice was a condition precedent to effect an extension of the lease, and was never given, the right to an extension of the lease was lost."

Also see *Willis*, 83 N. E. (2d) 752. Here a lease contract expired under which the tenant was paying \$850 per month. The tenant refused to vacate the premises claiming that the landlord had verbally agreed to extend or renew the lease.

The higher court decided in favor of the landlord and ordered the tenant to vacate the premises and pay \$1,868 monthly rental during the several months the tenant had occupied the premises after expiration of the lease.

LEASES OVER A YEAR

HIGHER COURTS consistently hold that any lease for more than one year is void unless in writing; hence, since neither a verbal agreement to make a lease,



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nor a verbal lease for more than one year is valid, the tenant *can be evicted* from the premises if he fails to prove that actually a written lease was signed.

This is exemplified in *Dodge v. Davies* (179 Pac. [2d] 735). In this case a theatre building owner promised in writing to give an operator a five-year lease. Later the owner substantiated by telegram that he was perfectly willing to lease the premises for a term of five years.

Relying on the letter and telegram, the theatre operator expended several thousand dollars in purchasing equipment and remodeling the building. After the theatre operator had occupied the premises three years, he received notice from the building owner to vacate the premises.

In subsequent litigation the higher court held that no valid lease existed and that the property owner could evict the theatre operator.

EFFECT OF REPAIR CLAUSE

ACCORDING TO a recent higher court, a tenant is legally obligated to make all repairs necessary for the preservation and protection of the property, if the lease contract contains a clause which implies such an obligation. This law has been stated in *Evans Theatre Corporation v. De Give Investment Company* (52 S. E. [2d] 655). The owner of a theatre building leased it to the Evans Theatre Corporation for 60 years. The lease contract contained a clause to the effect that the theatre corporation would "not commit any nuisance," and would hold the building owner harmless from liability.

The higher court held that in view of this clause the theatre corporation was *obligated* to pay \$4,000 for altering the building to comply with the municipal and state safety and fire prevention requirements. The court said:

"... *The plaintiff (Evans Theatre Corporation) and not the defendant (landlord) is liable for the cost and expense of structural changes and repairs to buildings on said premises to meet the requirements of the city ordinances for safety and fire prevention.*"

It is important to know that this court also said:

"*This is not the law where the relation is purely landlord and tenant. There the duty is on the landlord. And there the repairs really inure to the benefit of the landlord, while such usually is not the case where the estate created is one for years.*"

For comparison, see *Mirjian v. Ideal* (206 Pac. [2d] 20). Here the testimony showed that a corporation, as tenant, rented real property under a lease contract which contained a clause that the corporation would hold the landlord harmless from damage resulting "from use, misuse, or

neglect" of the premises. A fire commenced upon the leased premises and spread to the adjoining premises occupied by the landlord, causing extensive damage to both.

In subsequent litigation the higher court held that such a clause in a lease is valid.

PROVIDING FOR EXTENSION

AN AMBIGUOUS clause to extend a lease contract is void. For illustration, in *LaSalle v. Taft* (156 Ill. App. 356) a lease contract was litigated containing the following stipulation:

"If the lessee (theatre operator) is desirous of renewing the lease, six months prior notice shall be given to the lessor (landlord) for his consideration."

The court held that this clause did not entitle the theatre operator to a renewal.

In another important case (145 N. Y. S. 1004) the lease contract provided that the lease should be renewed on "the same terms from year to year, unless cancellation was made in writing, three months prior to the end of the year." The court held that the tenant was automatically entitled to have this lease renewed at the end of the year, if neither party gave notice of cancellation three months previous to the termination of the lease.

HOLDOVER LIABILITY

THE LAW pertaining to holding the premises is *very* important. This is so because contrary to the opinion of the majority of persons, a theatre operator who retains possession of leased property even *one hour* after the lease has expired is liable for payment of the rent for a *period equal to the full term of the expired lease*.

For example, in a leading higher court case (135 N. Y. S. 633), a tenant who had leased property twelve months was notified by the landlord that the rent would be increased for the next year. The tenant stated that he would not renew the lease, but remained in the building one month after the lease expired.

The court held the tenant liable for payment of the *balance eleven months* rent although he moved from the building at the end of *one month*.

All higher courts agree that where a theatre operator vacates the premises at any time *before* midnight of the day the lease expired, he is not liable for payment of rent during the following term. However, mere notification given to the landlord that the theatre operator *intends* to vacate the premises does not relieve the latter from liability for payment of rent for the complete following term, providing he holds over and retains possession of the premises after midnight of the day on which the lease term terminates (see *Whitton*, 33 P. Super. Ct. 283).

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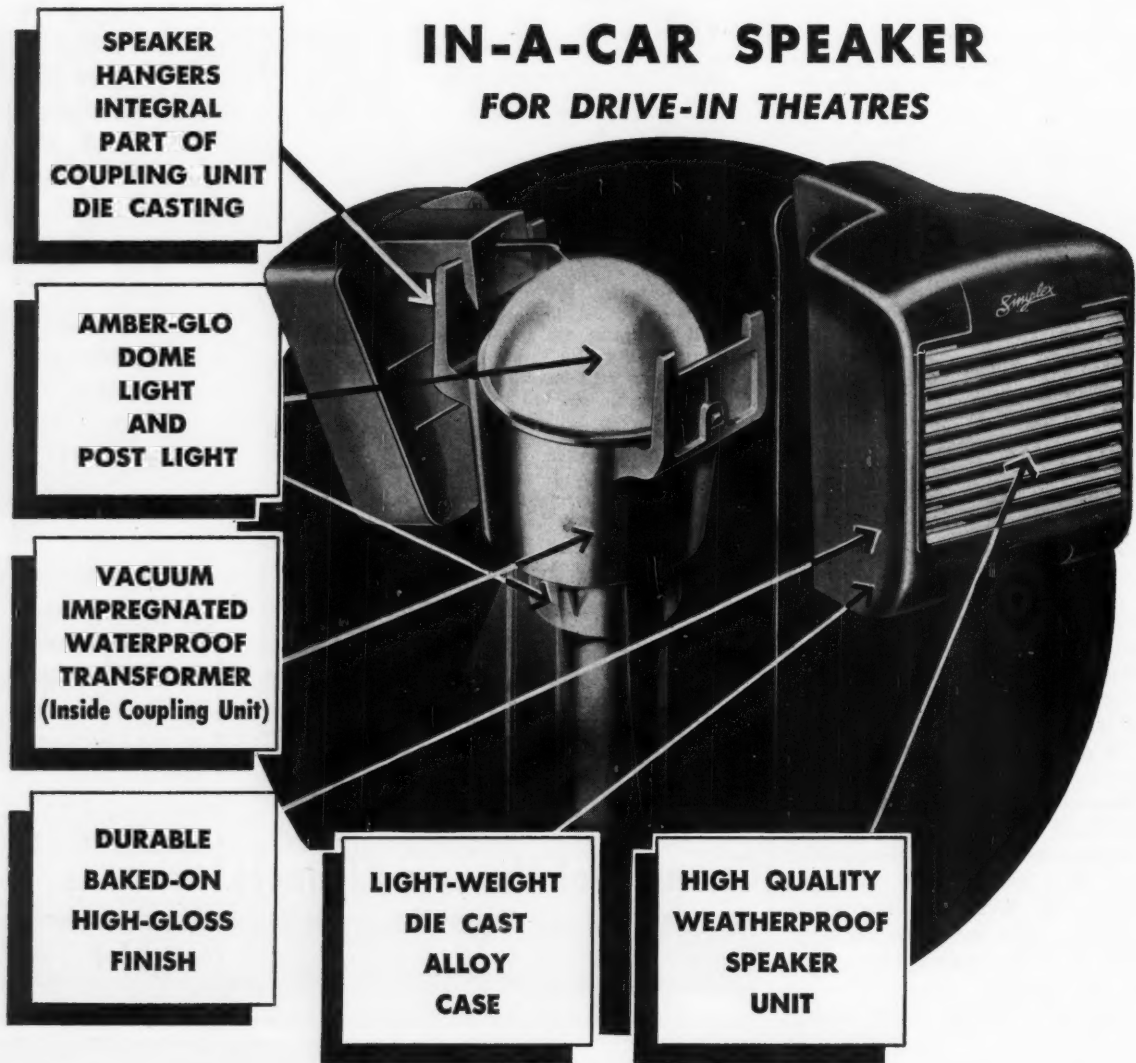
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Let's Not Allow Film Gate Heat To Stymie Projection Progress!

By GIO GAGLIARDI

Assistant Chief Engineer of Sound, Projection and Maintenance, Warner Theatres, Newark Zone

DURING THE last year there have been placed on the market new reflector type projection lamps which, when used with the proper optical lenses (assuming no shutter and no film), are capable of delivering around 20,000 lumens to the screen.

These new lamp systems are a direct answer on the part of the manufacturers to pressing demands from the field for a reasonably economical source of larger quantities of light to illuminate the huge drive-in screens and to produce the necessary punch

and dramatic effect in those regular theatres which now have sub-normal screen sizes or illumination.

At present these lamps for the most part are designed for 9mm rotating carbons operating at 85 amperes, but they may be equipped with carbons up to 11mm for operation at 115 to 130 amperes. The National Carbon Company advises that it has been experimenting with carbons for this type of lamp, which may produce as much as 26,000 lumens.

For use in the condenser type lamps



GIO GAGLIARDI

LIGHT OUTPUT AND RADIANT HEAT FOR VARIOUS TRIMS

CARBON TRIMS AND ARC RATINGS FOR REFERENCE TO TABLE:

- 1—8mm x 7mm, at 70 amps, 40v.
- 2—13.6mm x 7/16", at 125 amps, 68v.
- 3—13.6mm x 7/16", at 150 amps, 78v.
- 4—13.6mm x 1/2", at 170 amps, 75v.
- 5—13.6mm x 5/8", at 265 amps, 80v.
- 6—13.6mm x 3/4", at 290 amps, 80v.
- 7—9mm x 5/16", at 85 amps, 58v.
- 8—11mm x 3/8", at 115 amps, 55v.
- 9—10mm x 7/16", at 130 amps, 72v.

	NO SHUTTER		50% SHUTTER TRANSMISSION			
	Lumen Output (Max.)	Radiant Energy (sq. mm.)	NO FILTER		GLASS FILTER	
			Lumen Output (Max.)	Radiant Energy (sq. mm.)	80% Light Transmsn. Lumens	50% Heat Transmsn. Vis. R. E.*
1.	14,000	0.65w	7,000	0.33w	5,600	0.17w
2.	14,500	0.75w	7,250	0.37w	5,800	0.19w
3.	19,500	0.95w	9,750	0.47w	7,800	0.24w
4.	21,500	1.05w	10,750	0.53w	8,400	0.27w
5.	28,000	1.45w	14,000	0.73w	11,200	0.37w
6.	32,000	1.65w	16,000	0.80w	12,800	0.40w
7.	19,500	0.95w	9,750	0.47w	7,800	0.24w
8.	21,500	1.05w	10,750	0.52w	8,400	0.26w
9.	26,000	1.30w	13,000	0.65w	10,400	0.33w
	A	B	C	D	E	F

*Visible Radiant Energy per sq. mm.

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there are available 13.6mm carbon trims which can deliver 21,500 lumens at 175 amperes. The National Carbon Company has developed some carbons, used so far mainly for studio background projection, which can produce 28,000 lumens at 265 amperes, and 32,000 lumens at 290 amperes. (See Column A in the accompanying table.)

Due to the lower cost of the reflector type equipment, with their smaller generators and rectifier auxiliaries, and their lower power consumption, it is quite probable that this type of equipment will prove to be a boon to many exhibitors and will quickly assume its proper role in motion picture projection generally.

EFFECT OF HEAT ON FILM

The increase in light intensity, which is so greatly to be desired, brings with it, of course, an unwanted companion—increased film heating at the projector aperture. When the first ellipsoid reflector lamps (the so-called Hi-Lo) were introduced, the greater heat intensity which they produced was easily shielded from the film by moving the front shutter to the rear of the projector. Since that time *heat intensities* have steadily increased until now they can no longer be ignored.

The Eastman Kodak Company started a series of tests in 1943, with the object in mind of discovering exactly what happens to film when it is being subjected to high-intensity light and heat production in the aperture of a projection head. Naturally this is a matter of vital interest to them as well as to the industry.

Since the actual temperature of the film, as it lies in the aperture, cannot be measured, other devices had to be used. The actual instantaneous motion of the film was carefully studied as the temperature at the aperture was increased. The National Carbon Company devised laboratory instruments to measure the radiant energy developed at the aperture and is able to give definite values for the various carbon trims used at their different projection arc current ratings.

Very lately Mr. Kolb of Eastman, using a new portable instrument for measuring radiant energy at the projector aperture, has reported to the SMPE the results of new experiments, which showed the effect of varying amounts of radiant energy upon the film, and the effect of this energy upon the condition of the film, from normal operation to actual permanent deformation.

From field experience of the past ten years, it has been found that when using a projection system consisting of suprex carbon 8mm trim with an $f/2.3$ reflector, and a rear shutter of 50% transmission, no "in and out of focus" trouble has been encountered and no film has been mutilated due to embossing or heat distortion. The same

How we beat the "DOWN BEAT" on PROJECTION SALES

THE STORY

Big Supply Dealers Cry Blues as Buying Rolls on Downbeat

The larger dealers are crying the blues as buying continues on the downbeat, and practically at a standstill in replacement of costly booth and other theatre equipment and accessories, it is revealed by reliable sources. The situation reportedly is widespread, with the Minneapolis film dealers near the bottom due to a slump in theatre construction.

CENTURY DEALERS

Some of the smaller dealers, offering "personalized" service, such as Gene McCarthy at Fargo, and Minneapolis Theatre Supply, Minneapolis, headed by Charlie Creamer, Bob Lahti and Bob Lundquist are said to be rolling along on a profitable basis, though not big, while the bizarre [redacted] is reportedly suffering the most notable drop with all salesmen off the road.

During the recent Allied States convention in Minneapolis, visiting exhibitors indicated they would "wait awhile longer" to see what happens with television in the theatre before deciding on extravagant booth changes and improvements, although generally admitting in most cases that they could "stand some improvements" both in new equipment and supplies and building.

11/11/49 - Greater Amusements

RECENT INSTALLATIONS

McCarthy DENIES SUPPLY BUYING ON 'DOWNBEAT' IN NORTH DAKOTA

North Dakota exhibitors are "coming into their own" and their theatres are on a par in installation of projection and sound equipment with theatres anywhere, Gene McCarthy, theatre equipment and supply dealer at Fargo, N. D., declares.

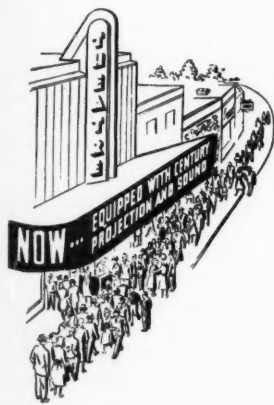
The McCarthy statement comes as a denial to a published report in these columns that "big supply dealers cry blues as buying rolls on the downbeat." The only thing wrong with the report, McCarthy writes, "is that our business has been damn good (and) I'm enclosing a poop sheet on recent installations to prove it."

Recent North Dakota theatre equipment installations and supply deals serviced by McCarthy Supply company include: Antler—Antler, Community club, owner—new Century sound system, voice of theatre speaker; Bottineau—State, Carter Troyer, owner—new Century sound system, voice of theatre speaker; Cavalier—Cavalier, K. C. Brandhagen, owner—Heywood-Wakefield Encore seats, Sealuxe poster cases and hardware, Vallen curtain track and control; Crosby—Crosby, Bill Ingwalson, owner—new Century projection equipment, Ashcraft C-70 high intensity lamps, Snaplite lenses, Neumade accessories; Edgeley—Dakota, John Iverson, manager—new Century projection equipment, lenses and changeovers; Enderlin—Grand, Mrs. Helen Lehman, owner—Heywood-Wakefield Encore seats; Gackle—Krieger, Fred and Al Krieger, owners—complete new Century projection and sound equipment, Strong high intensity lamps, voice of theatre speaker system, Neumade accessories, Leedom carpets, Heywood-Wakefield seating, Dazian draperies and Vallen control, Sealuxe poster cases; Garrison—Roxey, Mrs. Lillie Hultberg, owner—Leedom carpets, Dazian draperies, Vallen curtain control and track, Sealuxe poster cases and hardware, Dalite screen, Wagner marquee letters; Garrison—Kota, Dakota Investment company, owners—complete new Century sound and projection equipment, Strong Mogul high intensity lamps, voice of the theatre speaker system, Heywood-Wakefield Encore seats, Neumade accessories; Halliday—Halliday, H. L. Malloy, owner—complete new Century projection and sound equipment, Strong high intensity lamps, voice of the theatre speaker system, Snaplite lenses, Dazian draperies, Neumade booth accessories, Dalite screen; Hebron—Mayer, Arnold Mayer, owner—new Century sound and projection equipment, Strong Mogul high intensity lamps, voice of the theatre speaker system, Heywood-Wakefield Encore seats, Neumade accessories; Napoleon—Miller, John Wurl, owner—new Century sound system and new projection equipment, voice of the theatre speaker system, Ashcraft high intensity lamps, screen, lenses, and changeovers; Nome—Nome, Community club, owner—new sound and projection equipment, Neumade accessories, Snaplite lenses, Dalite screen, voice of the theatre speaker system; Reynolds—Community, Community club, owner—new Century sound system and new projection equipment, low intensity lamps, voice of the theatre speaker system, lenses, screen, changeovers; Sharon—Sharon, Village of Sharon, owner—complete new Century sound and projection equipment, Strong high intensity lamps, voice of the theatre speaker system, Neumade accessories; Underwood—Rose, Grant Roseth, owner—new Century sound system, voice of the theatre speaker system, Ashcraft C-70 high intensity lamps, Dazian draperies.

All sound installations were made by Altec Service, according to McCarthy.

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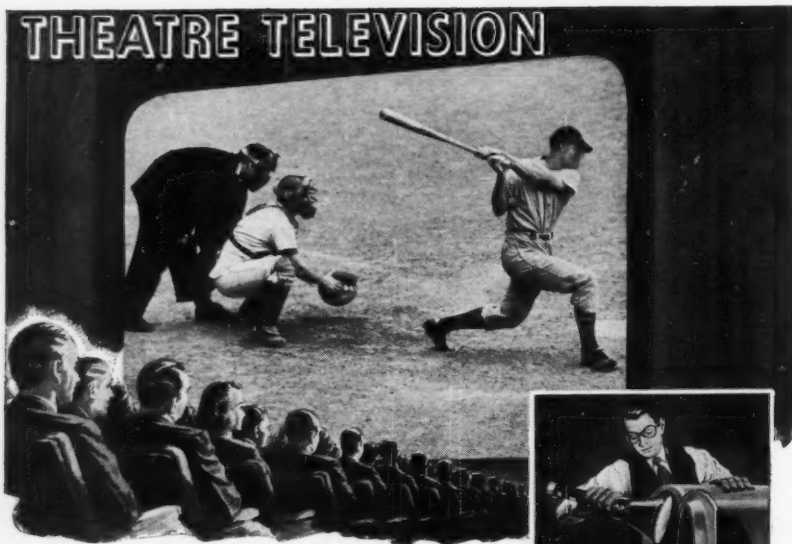
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HS

ALL METAL

conditions generally hold true for a projection system consisting of 13.6 high-intensity trim, operating at 125 amperes, with an f/2.0 condenser and a 50% shutter.

These two types of projection lamp systems can produce radiant energy at the center of the film aperture in the nature of 0.65 to 0.75 of a watt per square millimeter without any rear shutter, and from 0.33 to 0.37 of a watt per sq. mm. with a 50% rear shutter.

The first sign of film focusing trouble can be observed when the above mentioned systems are run slightly beyond their upper current ratings of 70 and 125 amperes, respectively, in combination with rear shutters of approximately 62% heat transmission.

This would indicate that although film may not be permanently injured, some temporary deformation, and therefore some focusing difficulty, may be experienced when the actual radiant energy at the center of the film aperture reaches a level of approximately 0.41 to 0.46 of a watt per sq. mm.

These particular energy levels seem to be the *critical point* at which film will begin to go in and out of focus and raise havoc with projection. Of course, this condition is aggravated by the use of high-speed and shallow-focus lenses, and by extreme projection angles.

FILM HEAT REDUCTION

Assuming then that 0.40 of a watt per sq. mm. is the maximum allowable film aperture light energy, let us examine available data on the film gate heat factor.

The table contains a list of high-intensity carbon trims, most of which are being used and some of which are still in the experimental form (compiled from National Carbon Company data). *Column C* indicates the maximum light output with a system having a 50% total transmission shutter; *Column D* indicates the total radiant energy produced by these systems at the film aperture, with a 50% rear shutter. It can be seen that systems Nos. 1 and 2 are the only ones which might be classified as acceptable from the standpoint of film heat, since they fall below the limit of 0.40 of a watt per square millimeter. All the other trims when operated as rated would produce more heat and would cause in and out of focus trouble and in some cases would damage film.

However, there are some remedies which can be applied in order to reduce the heating effect on the film. (1) Glass type heat filters can be installed between the arc lamp and the projection head. (2) Air blast cooling equipment can be incorporated in the projection head itself to cool film at the aperture gate. (3) The rear shutter and aperture shields of the projector should be designed so as to eliminate all unused and excessive heat from the film. (4) the

film trap assembly should be cooled, possibly with circulating water, so as to eliminate the heat transmitted to the film by contact with the hot guides and by re-radiation from excessively heated surrounding surfaces.

The heat filters (glass) intercept the non-visible infra-red rays of the lamp light before they heat up the film. This reduction in radiant heat can amount to 50% of the total energy. There is one drawback, however: the glass in the filters also intercepts from 15% to 20% of the visible light, thus reducing the total possible light delivery to the screen.

Column E of the table shows the light output in lumens for the various projection systems allowing a 20% loss in the glass heat filters. Column F gives approximate values of the reduced radiant energy at the film aperture. You will note that all of them now are below our stipulated critical value of 0.40 of a watt per sq. mm. This is accomplished, of course, with a reduction of delivered light, but it seems to me that in some cases a good compromise can be affected. Since it is apparent from Column F that the heat absorption of the filters is unnecessarily high, the glass could be changed in thickness, or in size, so as to increase the factor of visible light transmission and thereby bring the delivered light value closer to the original amount.

AIR BLAST METHOD

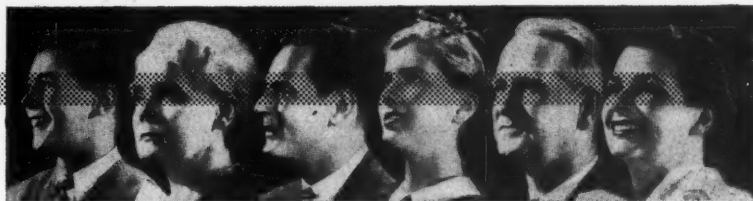
Air blast cooling at the aperture is one means employed to reduce the effect of heat on film. Mr. Kolb of Eastman described in his SMPE report some experiments made and data obtained when using air for such cooling. The unit used consisted of a double nozzle through which air was directed at both sides of the film in the aperture. These two air streams not only helped to cool the film, but also were an aid in definitely locating the film in a predetermined plane in the aperture.

The data indicated that with air velocities which could be readily used in the experimental model, the *critical permissible radiant heat* at the film aperture could be increased 50% without running into in and out of focus trouble. Going back to our stipulated critical value of 0.40 of a watt per sq. mm, with air cooling, this value could then be raised to 0.60 watts per sq. mm for even higher critical radiation values.

It seems possible then that with still more effective cooling, the values of light shown in Column C could be realized, because the radiation energy as shown in Column D would not be too excessive for proper projection.

Water cooling of the aperture trap undoubtedly has some beneficial effect on the film in the gate; however, no quantita-

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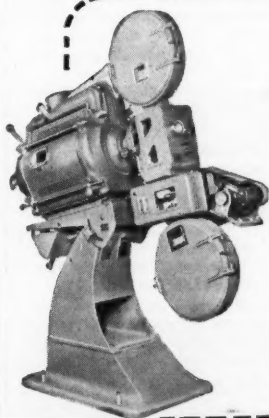
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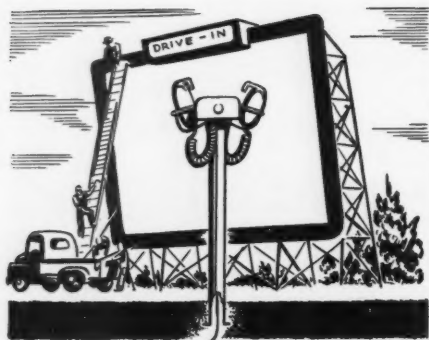
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tive data is available as yet in order to be able to judge the actual amount.

Progress in light sources and lenses have already increased the potential pictorial value and dramatic conviction of the theatre screen performance, and it seems obvious that further progress in this direction is in the making. The alignment and location for all projection light optical systems are too critical to risk distortion later with makeshift additions or adaptations. Provisions for efficient filtering of film gate heat should be available as integral components of projector heads.

LAMP OR PROJECTOR?

There has been a great deal of discussion about the relative merit of the lamphouse and projector systems of cooling for preventing projection trouble and film distortion. Since these two systems involve two different types of product, lamp and projector, it will be very difficult to arrive at any unbiased line of procedure. There will always be a question as to whether the heating correction should be in the lamphouse or in the projector head. To my way of thinking, provisions should be made for both heat filter and gate cooling so that either or both may be used at the same time.

This problem of excessive film heat has been simmering for some time and now it has boiled over. It now seems to be a proper time for the projection field—this may be a thought also for the SMPE—to collect all pertinent facts and, if possible, to instigate the necessary experiments and arrive at proper unbiased standardized procedure in order to prevent much future grief both for manufacturers and for theatre operators.

Still Punching for End of Film Mutilation

Charles A. Christopher, chief projectionist at the Lyric in Stuart, Fla., who has contributed previously to these columns on the outrage of film mutilation, writes again to protest promiscuous cueing with punches, this time suggesting penalties by the exchanges. He writes:

"I am still getting brand new prints with some of the dilliest punch marks I have ever seen. The exchanges inspect film that is returned to them, or are supposed to. Some do a fine job, but some should save their inspection stickers.

"If the exchanges find film damaged by the operator, such as torn sprocket holes, creased or scratched film, the owner of the theatre is notified and the operator is called on the carpet. When an exchange receives a print from a theatre and finds punch marks, it should include this item in the list of damages. If these so-called operators with the punch mania were made to pay for the film they damage, I am sure they would bury their punches for good.

"I still claim that a real projectionist has no need for a punch to make cue marks, and those fellows who are still using the punch are not even operators, let alone projectionists."

The Booth AND ITS PEOPLE

HARRY RUBIN, supervisor of projection at the Paramount theatre in Times Square, New York, has completed

development of an optical element for condenser type lamps on which he has been working for a number of years, and condenser lenses of this kind were installed in the Paramount lamphouses for the opening of "Samson and Delilah." The lens has effected a gain in screen illumination amounting to 50.3%. Readings taken at the Paramount screen by Boyce Nemec, executive secretary of the Society of Motion Picture Engineers, and W. H. Deacy, SMPE staff engineer, gave that figure in comparison with screen light produced with a conventional condenser.



HARRY RUBIN

Manufactured to Mr. Rubin's specifications by Bausch & Lomb, the lens is a conventional condenser from which the rear element has been removed, with replacement by a new rear element having different refracting characteristics from the conventional type. Heat increase at the aperture is placed at only 15%. The development is being called, at least temporarily, "The Harry Rubin Optical System."

STEVE HAZELWOOD, president of Local 159, Portland, Ore., reports that his organization has taken in fourteen apprentice projectionists during the past year as the result of applications largely from veterans of World War II who are sons of members. The total membership is now 74.

EULER LANE, projectionist at the Warner Strand in Hartford, Conn., for over twenty years, has moved to Florida. Other changes in Hartford projection room personnel have taken TOM HARRIS from the Strand to the State, and replaced him at the Strand by LEIGH SHAW, formerly at the Regal.

Local 173, Toronto, has re-elected all of its 1949 officers for another year. They are JAMES STURGESS, president; HARRY JARMAN, vice-president; GEORGE H. JONES, financial secretary; PAT TRAVERS, recording secretary; and W. P. COVERT, business agent. Mr. Sturgess, who is chief

projectionist at Shea's theatre, has been with the Famous Players Canadian circuit for over 25 years. Members of the executive committee are ROY O'CONNOR, JACK HILLS, ED SIELDS and ANDREW PURA. Elected as delegates to the IATSE convention were ART MILLIGAN, S. WELLS, L. LODGE and Mr. Sturgess.

Every so often JERRY CONBOY, projectionist at Loew's Poli Majestic in Bridgeport, Conn., feels a poem coming on him, and quite often the local press prints one, thereby relieving the author of the pressure for awhile. The following tribute to other unsung workers of the theatre recently appeared in the Bridgeport *Sunday Post*:

After the show is over
 And the town has gone to bed,
 Comes another group of show folks
 To earn their daily bread.
 The patrons never see them,
 They work throughout the night,
 With mops and vacuum cleaners
 To keep things clean and bright.
 They speak a different language
 That's hard to understand,
 But regardless of their accent,
 I think each one is grand.
 At daybreak every morning,
 With shawls around their head,
 These little old charwomen
 Trudge wearily home to bed.

Our scout in the Columbus, Ohio, sector advises that while BILL CONSTANTS was scheduled for an operation, LEE WALDEN-SCHMIDT is back on the job following a long illness. Furthermore, JOE GRIGGS has been vacationing in the Ozarks, JIM HILLMAN took the baths at Hot Springs, then did well with his rod-and-reel in other waters; and WILLY PERSONS has bought himself a new house.

Report comes from Washington State that projectionists of Centralia, Kelso, Vancouver, Chehalis and Camas have formed a new union called Southwest Washington Projectionists.

RALPH E. NORTON, chief projectionist at the Capitol in Worcester, Mass., died recently while at work.

E. E. ("JOHNNY") RETTA, formerly projectionist at the Fox theatre in Dallas, Tex., is now in the booth of the National theatre in San Antonio.

PAUL F. PATTERSON, projectionist at the Rio theatre in Harrisburg, Pa., will complete thirty years of service with the Wilmer & Vincent circuit early this year. A fellow veteran in W & V employ is the Rio's manager, FRANCIS DEVERTER, who joined the circuit the same month in which Mr. Patterson put his name on the payroll.

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Inspect Your Heating System For Waste—While the Heat's On

WHEN WAS the last time that a thorough and systematic check was made of the heating piping system to see if it was properly insulated throughout, and if there were any leaks at valves, joints, radiators or other heating units? Now is a good time to do it, when you can observe just what goes on. The heating system may have the best boiler, and be laid out and sized properly, but if there are any steam leaks or loss of heat because of poorly insulated piping, the system cannot be operated economically.

Steam piping radiates more heat in proportion to its surface than do the radiators or coils which they supply, and unless they are properly insulated, there is a very material waste of fuel. In making a heating inspection, do not think that the entire piping system is properly insulated simply because there is double-thick covering over the pipes and boiler in the boiler room. It is usually in the smaller piping that carries steam to the radiators, coils or unit heaters that the greatest loss occurs. It does not take many open joints to equal a foot length of uncovered pipe.

To give an idea what this can mean in dollars, let's take, for example, a theatre with a heating system of certain pressure and a 1/16-inch aperture leaking steam. Now at this pressure, a 1/16-inch pipe leak will waste, if the steam generated in the boiler costs 50¢ for every 1000 pounds, \$1.50 per month. Multiply this by similar leak areas amounting to many times a single one of only 1/16-inch, and you get quite a sum of money.

How can steam wastes be spotted? The simplest way, of course, is to look and listen, but it should be done systematically. Otherwise the sound of leaking steam may not be detected because of other noises. Just looking around for a leak is not very reliable since the leak may easily be hidden.

It is surprising to find how often some piping connections are left uncovered, or have been given improper insulation, in the

rush to get the steam hooked up. Then they are forgotten. More frequently the insulation is installed as it comes to the theatre, leaving gaps between each length, instead of applying standard 3-foot lengths with coarse jackets slightly longer than the insulation so as to give a good overlap. In the last analysis it is up to the theatre owner or staff to make sure that such things do not happen, and if they do happen, that they are promptly remedied.

As to the make-up of insulation, the best medium is air trapped in cells. No covering can equal the insulating effect of motionless air.

THE BEST COVERINGS

An excellent type of pipe covering is hair felt or wool; however, in a closed, hot space it becomes brittle in time and partly loses its insulating properties. On some piping jobs a covering is made by wrapping three or more layers of asbestos paper, each about 1/16-inch thick, with a layer of hair felt 3/4-inch thick, and then wrapping this on the outside with canvas. As a rule, this type of covering, if put on properly, has a useful life of about ten years.

There are, of course, a large number of different coverings now regularly manufactured that can be more easily applied or removed, but *know which kind will be most effective in insulating your piping system.* There is a very great difference in the value of these various coverings. Some of them are very heavy, but they have a large amount of mineral matter with little trapped air and as a result are relatively poor insulators.

As a general rule, the value of a pipe covering is inversely proportional to its weight; that is, the lighter the covering, the better is its insulating properties (other things being equal). Remember that if a covering material is a good heat conductor, its *insulating* properties are *reduced* rather than increased by increasing the thickness of the material beyond a certain point.

have you heard?



that a loose door handle can be easily tightened by unscrewing one end of the knob (after loosening the small screw found on the shaft) and placing a metal washer or ring of wire around the shaft? If the handle is still loose, add washers until all play is taken up.

that gilt frames around mirrors, etc., can be safely cleaned with a solution of equal parts of ammonia and denatured alcohol? Wipe on with cheesecloth with as little pressure as possible. Clean only a small area at a time, and never rub. Use a dry pad of cheesecloth to absorb the soil on the wetted area before going to the next uncleaned area. To prevent the gilt on the frame from drying and cracking, put on gently a little lemon oil after cleaning.

The best insulation for steam pipes is made up of either magnesia, asbestos or mineral wool. A composition of wool and hair, even though it is a better non-conductor, will not last long when applied to steam pipes.

On first-class piping system installations, sectional coverings, molded and formed to fit different sizes of pipes, are used almost exclusively for covering steam pipes. After these sections are butted tightly together, with no open gaps, they are generally made fast by lacquered brass bands. The elbows, "T's", etc., are usually plastered with cement of asbestos or magnesia, then covered with canvas. That is the way it should be done—and maintained.

Plan Your Reseating Or Look for Trouble

A LOT OF reseating is being done these days. It certainly is needed. But in putting in modern chairs on an existing floor that has had the same layout for many, many years, proceed with caution. We've said this before, of course; but it came to mind again when we had occasion to observe a certain reseating job where trouble had developed.

This was one of the common instances in which the aisle was recessed, normally calling for new chairs of the same sizes as the old, placed on the same radius to fit the holes in the floor. But with the new chairs installed, the rear of the end standards extended 2 inches or more into the aisle recess.

As was obvious enough, the new installation had wider chairs than the old. Many existing installations have 19-inch chairs, which are too narrow for modern seating standards. But to eliminate them often means a new seating plan that involves the auditorium floor itself.

On this job an attempt was made merely to squeeze in the wider chairs. New holes were not drilled. Perhaps they couldn't have been without a thorough job of floor reconditioning. The new chairs were fastened in the old holes, so there was a good deal of binding, besides the spillover into the aisles.

To remedy the situation as quickly and cheaply as possible, the aisle carpeting was cut and long bolts were installed in the depressed aisles, and in some cases metal shims had to be used. Aisle light connections were twisted in all shapes and directions. Altogether, a pretty ragged job.

If proper planning had been done, it would have been fairly simple to lay a strip of new concrete—in this case a couple of inches of it would have been enough—along each side of the recess, then refit the carpeting into this (or new carpet put into the aisles—a solid color if other carpeting could not have been matched). In some cases, of course, the original aisles are smack up against the minimum code requirement for aisle widths. Usually, however, one can gain a few inches.

One can hardly overemphasize the necessity to study the present plan and physical conditions, with the desired new plan worked out on paper, before doing anything else. It may be necessary, in order to realize a complete improvement, to alter pitches at some part of the floor for better sightlines. We remember one job of that kind, where the rear rows had to be elevated. The original floor had very little change of incline for the first 7 feet at the rear. Platforms were built up here, but without any consideration for the chair back pitch. Only when the chairs were installed was it found that many patrons' knees actually hit the upper part of the chair in front.

Providing proper conditions for new seating isn't a terrifically tricky job, but it does need intelligent, informed preparation. Otherwise, expect trouble. It is the only way to be sure that you won't be disappointed.

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BETTER THEATRES, JANUARY 7, 1950

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When Willie Comes Marching Home

Twentieth Century-Fox—Home Town Soldier

Take John Ford. He made a name for himself with his unique production and direction of some of the top Westerns of the past. Now with equal facility he has turned his hand to light comedy and has adroitly fashioned a story that piles laugh upon laugh and keeps the comic situations and dialogue coming at a fast and furious pace.

And for the leading role he has selected Twentieth Century-Fox's song and dance man, Dan Dailey, and has extracted from him a performance which many will undoubtedly claim is the best of his acting career though he does no dancing and little singing.

Herein Dailey is the small town boy acclaimed a hero when he enlists to fight after Pearl Harbor. Two years later, his every effort to get overseas results only in a handful of Good Conduct Medals and continued assignment at the local air-field. His popularity in his home town has reached such a low that even the dogs snap at his feet. As a last minute replacement on a bomber, he flies the ocean; crash lands in France and joins the underground; witnesses a V-1 rocket demonstration; flees to England with the film of the event, then flies to Washington, and four days later is home again a hero, but with fate sealing his lips with the red tape of military security.

As the unsung hero beset by Army brass, Dailey fits the role like a well made glove. He is both charming and disarming in his simplicity, while his efforts to get into the fight are convincing since he is prompted not by heroics, but the desire to escape the public disdain in his home town.

Corinne Calvet, the beautiful leader of the French underground; Colleen Townsend, as the girl next door, and William Demarest, as the father still fighting the battles of World War I, lend excellent support. But throughout the picture it is Mr. Ford's deft directorial touches which keep the comedy predominant while the screenplay by Mary Loos and Richard Sale, from a story by Sy Gomberg, offers ample opportunity to milk every situation for its laughs. It was produced by Fred Kohlmar.

Reviewed at the Academy of Music in New York, where a late evening audience at a sneak preview got into the spirit of things, laughed long and loud and applauded the hero's every success. Reviewer's Rating: Excellent.—

GEORGE H. SPIRES.
Release date, February, 1950. Running time, 82 minutes. PCA No. 13928. General audience classification.
Bill Kluggs Dan Dailey
Yvonne Corinne Calvet
Marge Fettes Colleen Townsend
Pa Kluggs William Demarest
James Lydon, Lloyd Corrigan, Evelyn Varden, Kenny Williams, Les Clark, Charles Halton, Mae Marsh, Jack Pennick, Mickey Simpson

The Great Rupert

Eagle Lion-Pal—Durante at His Best

Exhibitors can't miss with this one. "The Great Rupert" is that type of screen comedy that should bring a smile as warm as Jimmy Durante's to the faces of exhibitors and audiences. And the main reason it is almost certain to succeed is that the film shows heavy concentration on the part of George Pal, producer, and Irving Pichel, director, on three basic ingredients for a good comedy: clever story, solid characterizations and excellent humor.

Durante himself is in top form, but he is given a close run for the money by a squirrel called "Rupert," and by Frank Orth, a miserly landlord in whose converted garage Durante, his wife and daughter are living. The interesting part about Durante's role is that no use whatsoever is made of his extended proboscis for comedy reasons. In fact, there is not one mention in the entire film of this anatomical specialty.

Instead, Laszlo Vadnay's excellent screenplay, based on Ted Allen's story, concerns itself with unwinding a story of a warm-hearted former vaudevillian, now down on his luck, who literally comes into a fortune in a most surprising way, and uses his luck to help other people. Morally, this is an ideal theme for children and adults alike, presented in a slightly whimsical albeit down-to-earth fashion.

The story, briefly, is of a trained squirrel who wanders into the attic of the stingy landlord. The latter suddenly finds that a long-forgotten stock will now begin to pay off, deposits his cash weekly dividends, a matter of \$1,500, in the attic since he doesn't trust banks. Rupert, of course, interested in nuts and not in money, discards the money as soon as it arrives, and Durante and his family are the unwitting beneficiaries, since they are living just below the attic where Rupert is throwing the money.

There are complications, romantic and otherwise, between Durante's daughter and the landlord's son, but everything comes out well at the end as it should, and as audiences would want it.

Durante, of course, does not play the expected Broadway character, but rather concentrates on making his Mr. Amendola a warm, sympathetic person. The others, Terry Moore as the daughter, Tom Drake as the son, Queenie Smith as Mrs. Amendola, and Sara Haden as Mrs. Dingle, the landlord's wife, provide excellent support. The direction is taken at an easy, but consistent pace, with satisfactory results.

Reviewed at the Museum of Modern Art the-

SHOWMEN'S REVIEWS COMPANY CHART THE RELEASE CHART

atre, where a selected audience of press and film personalities reacted enthusiastically. Reviewer's Rating: Very Good.—CHARLES J. LAZARUS.

Release date, February, 1950. Running time, 86 minutes. PCA No. 14013. General audience classification.

Mr. Amendola Jimmy Durante
Rosalinda Terry Moore
Peter Dingle Tom Drake
Mrs. Dingle Sara Haden
Mrs. Amendola Queenie Smith
Chick Chandler, Jimmy Conlin, Hugh Sanders, Donald T. Beddoe

Montana

Warner—Technicolor Western

A nicely-mounted Western, good marquee names, and a story with enough of a twist to make it interesting is "Montana," the Technicolor picture featuring Errol Flynn and Alexis Smith. William Jacobs, the producer, with Ray Enright as director, have wrapped everything up in a fast-action, beautifully-photographed film, with all the important points for good Westerns featured. For the men and boys, there's plenty of tough-talking, hard-riding, fist-fighting and shooting, and for the women there is Alexis Smith and of course Errol Flynn. "Montana" should be a good money-maker in most situations.

The story twist comes in with attempts by sheep herders to move in on the grazing lands of Montana. The cattle barons are of the opinion that the sheep spoil the land for the cattle and proceed to use all attempts to keep them out of the state. Flynn, bringing in hundreds of sheep, tangles with Miss Smith, who heads the faction of cattle ranchers.

Flynn, presented as an Australian who emigrated to the U. S., encamps with his stock at the line across which the cattle men have forbidden the sheep to cross. Posing as a merchant, he enters the town and almost succeeds in his mission without bloodshed. However, the cattle people will have none of this, and in an exciting stampede and gun fight, Flynn and his men win out. Needless to say, Flynn also wins the girl.

Most of the comedy is in the hands of S. Z. Sakall in his role of the wandering peddler. Miss Smith and Flynn do nicely in their respective parts, as do the others in stock Western characterizations. James R. Webb, Borden Chase and Charles O'Neal have turned out a taut screenplay based on a story by Ernest Haycox.

Reviewed at the Warner Bros. screening room in New York. Reviewer's Rating: Good.—

CHARLES J. LAZARUS.
Release date, January 28, 1950. Running time, 76 minutes. PCA No. 13453. General audience classification.

Morgan Lane Errol Flynn
Maria Singleton Alexis Smith
Poppa Schultz S. Z. Sakall
Rodney Douglas Kennedy
James Brown, Ian MacDonald, Charles Irwin, Paul E. Burns

The Glass Mountain

**Eagle Lion-Renown—
Music in the Alps**

An unpretentious, almost commonplace film story here has been made into an entertaining if somewhat uneven picture that stands out because the beauty of its photography and the abundance of pleasing operatic music.

It's a story that has been done many times before—and often better—but this does not detract from its value as screen merchandise. Also, this British picture presents one of Italy's bright new stars, Valentina Cortesa, who has appeared in a number of American-made films and whose considerable charm matches her vivacious talents.

The other two leading parts are taken by Michael Denison, a favorite in England but comparatively unknown here, and Dulcie Gray. The picture introduces the famous Tito Gobbi, whose brilliant voice lends weight to the opera scenes. Much of the drama in the production is trite and there are some slow spots that even Henry Cass' direction and the beauty of the Alpine photography cannot cover up.

The picture was shot in Italy, and shows it. There are scenes of breathtaking beauty as skiers gracefully float down steep ravines. The music is provided by the famous La Scala Opera House, Milan, and should prove a valuable exploitation angle. Quasi-Puccini type arias are presented with the vim and vigor of a real performance. Nino Rota wrote the music and John Sutro was in charge of production. Joseph Janni, Jack Hunter and Henry Cass wrote the screenplay.

The story tells of a British flier in World War II who is shot down and rescued by an Italian village girl. They fall in love while he sets the legend of the Glass Mountain to music. On his return to England he can't forget her. He leaves his wife and journeys to his Italian friend.

Eventually, of course, he begins to miss his wife, an impression further strengthened by friend Sebastian Shaw. The opera goes on and he is a success while the wife's plane crashes. She is rescued and reconciliation is effected.

Seen at a New York screening room. Reviewer's Rating: Good.—FRED HIFT.

Release date, November, 1949. Running time, 90 minutes. PCA No. not set. General audience classification. AlidaValentina Cortesa
AnneDulcie Gray
RichardMichael Denison
Sebastian Shaw, Tito Gobbi, Antonion Centa, F. Ter-
schack, A. Marle, Sidney King

South Sea Sinner

Universal—Drama in the Tropics

"South Sea Sinner" starts in a fairly interesting manner: the scene is a tramp steamer with one of the crew, Macdonald Carey, undergoing an emergency operation at the hands of a "Doc" whose medical education consists of what he has learned as an assistant pharmacist mate. Both Carey and the "Doc" are cynical, hardened guys running away from what derelicts in the tropical ports usually run away from.

The ship stops at an out-of-the-way island, headquarters for a rubber company, and Carey is forced to leave the ship for hospitalization against his own wishes. He doesn't want any part of this island, he says, but he is physically persuaded to stay. So far so good. It is when the film, which stars Shelley Winters, untangles the reasons for Carey's reluctance that "South Sea Sinner" becomes a tedious, involved plot complicated by intrigue, love, murder and what-not, with heavy overtones of sex that hardly make it palatable for family audiences.

The film may go in the type of houses where exploitation of this type can bring the customers in. It is not for those that want their entertainment clean and wholesome. It is difficult to judge who is more responsible for this jumble—the writers, Joel Malone and Oscar Brodney, or the producer Michel Kraikie and

the director, Bruce Humberstone. But wherever the fault lies, it is not too much to expect that a star with Miss Winters' buildup be given a better task than doing what amounts to a poor imitation of Mae West.

Coming back to the plot, Carey, it appears, was associated with the rubber company until a suspicion arose that he shipped rubber to the Japs. Miss Shelley is a singer in a cheap cafe who befriends him, and Luther Adler, a man named Cognac, who runs the dive. Cognac has as his main character quality the ability to slap almost everyone he meets. This goes on right to the fadeout. It turns out, finally, that a couple of the rubber officials were responsible for helping the Japs, and they were trying to frame Carey. Cognac commits a murder and Miss Winters wanders off with the "Doc."

Miss Winters sings a few songs in a hyper-sensuous style and does whatever acting is required of her in a routine manner. So, too, with Carey and Adler, who, it must be admitted, haven't too much to work with in the way of a script. The south sea settings are average.

Reviewed at the Universal screening room in New York. Reviewer's Rating: Fair.—C.J.L.

Release date, January, 1950. Running time, 88 minutes. PCA No. 14068. Adult audience classification. "Jake" DavisMacdonald Carey
CoralShelley Winters
Margaret LandisHelena Carter
CognacLuther Adler
DocFrank Lovejoy
Art Smith, John Ridgely, James Flavin, Molly Lamont

Hollywood Varieties

Lippert—Vaudeville Revue

Exhibitors whose customers have been indicating interest in the return of vaudeville to other theatres, and asking when and if it is going to be installed locally, may find this Robert L. Lippert screening of contemporary vaudeville acts useful both in servicing whatever demand has been generated and in finding out whether his customers would react to a live vaudeville program in a manner to warrant a policy switch in that direction.

The picture, produced by June Carr and Paul Schreiber and directed by Paul Landres, is a straight-away presentation of a wide variety of vaudeville turns, with Robert Alda, the only picture name in the cast, functioning as emcee. It is, therefore, as good or as bad as a given picture audience may happen to consider the current supply of vaudeville talent good or bad. That makes the film a fair and proper implement for giving the vaudeville idea a test run.

The acts presented include Britt Wood, Hector and His Pals, Shaw and Lee, the Three Rio Brothers, Sandy and His Seals, Glenn Vernon and Eddy Ryan, the De Pinna Troupe, Twirl, Whirl and a Girl, the Johnson Brothers, and so on, to upwards of 20, with the whole scale of standard vaudeville routines represented. The production is plain in design, offering the several acts strictly on their merits, and runs its course swiftly.

Previewed at the Vogue theatre, Hollywood, where it ran paired with "Bagdad" and was received without discernible display of sentiment for or against by a matinee audience. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, January 14, 1950. Running time, 60 min. PCA No. 14224. General audience classification. Robert Alda, Shaw & Lee, Glenn Vernon & Eddie Ryan, Peggy Stewart, De Pinna Troupe, Lois Ray, Sandy and his Seals, Paul Gordon, Shavo Sherman, Charles Cirillo, Cliff Taylor, Three Rio Brothers, Britt Wood, Twirl, Whirl and a Girl, Four Dandies, Hector and his Pals, Johnson Brothers, Dolores Parker, Sammy Wolfe, Aurora Roche, Russell Trent

Guilty of Treason

**EL-Wrathner-Golden Prod.—
The Mindszenty Case**

The chronicled events leading to the arrest and the imprisonment of Joseph Cardinal Mindszenty, Prince Primate of Hungary, are the pivot around which "Guilty of Treason" re-

volves. The case has been extensively reported internationally. The trial and its verdict have been denounced by ministers of all faiths and by the heads of governments. It has been decried by those who see in its abridgement of personal and religious freedom further evidence of the police state obliterating the right of the individual to pursue his own way within the framework of the democratic tradition.

The Mindszenty case continues to attract headline attention a year after the churchman was sentenced to life imprisonment by the Soviet-dominated Hungarian Government. It seems reasonable to believe that a wide audience is available for a film which follows published proof, and some speculation, in a re-enactment of a case which captured world-wide interest.

The story device employs Paul Kelly, American newspaper man who covered the trial in Budapest and, by the flashback route, tells his fellow-members of the Overseas Press Club of America what he saw and found. He saw a frightened Hungary, functioning under a Government imposed by the Soviet Union and backed by its army of occupation. He saw an occasional Hungarian patriot, like Bonita Granville, the young school teacher—no doubt typical of many others—who strikes for freedom by refusing to sign a petition charging the Cardinal with treasonable acts against the state and who undergoes torture and ultimate disappearance.

Miss Granville typifies the standard-bearer of individual freedom. Her opposite is Richard Derr, Soviet colonel with whom she is in love. He wavers politically for a time, but finally stands by his Party training when he abandons the girl of his choice to the tender ministrations of the secret police and the star-chamber proceedings of a people's court. His own reward is liquidation by Soviet soldiers.

Cardinal Mindszenty, portrayed by Charles Bickford, is the moral force fashioning the thinking and the judgments of the characters in the personalized story of which there is more than there is of the Mindszenty case itself. But why the Cardinal becomes the *cause celebre*, how he is arrested, submitted to indignity and "medical" attentions and presumably confesses—all this follows the dispatches reported and recorded in the extensive newspaper coverage which attended this celebrated case.

"Guilty of Treason," reminding in a number of ways of "Hitler's Children," is an engrossing film. It pulls no punches. It places onus for what has happened squarely at the door of the Politburo, cites imprisonment of Lutheran and Protestant ministers in other Iron Curtain countries and warns the way to rebuff the Russian Bear is to be tough and uncompromising. It deals effectively with the false anti-Semitic charges against the Cardinal.

While its base actually probes in all those directions where freedom is cherished, this film, nevertheless, is strong in its Catholic appeal. Its performers, in the main, do a creditable job. Production values are good. Emmet Lavery's screenplay is forceful and intelligent. Felix Feist's direction is competent. Jack Wrathner and Robert Golden produced.

The explosive nature of the subject suggests "Guilty of Treason" will lend itself readily to eye-arresting merchandising, but restraint is obviously dictated since the central motivation concerns a Prince of the Church.

Reviewed at a special Waldorf-Astoria screening. Reviewer's Rating: Very Good.—RED KANN.

Release date: February, 1950. Running time, 86 minutes. PCA No. 14264. General audience classification. Cardinal Mindszenty.....Charles Bickford
Tom Kelley.....Paul Kelly
Col. Melnikov.....Richard Derr
Stephanie Varna.....Bonita Granville
Roland Winters, Barry Kroeger, Elizabeth Risdon,
John Banner, Alfred Linder

(Review reprinted from last week's HERALD)

HOW COME? (MGM)

Pete Smith Specialties (S-152)

Once again Pete Smith probes into the reasons for various kinds of human behavior and discovers some hilarious answers.
Release date, November 19, 1949 10 minutes

MOTION PICTURE HERALD, JANUARY 7, 1950

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 114-115, issue of December 10, 1949.

Feature product listed by Company on page 147, issue of January 7, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS		
				(S) = synopsis Issue	Page	Nat'l Groups	LoF D.	Herald Review
ABANDONED (707)	Univ. Dennis O'Keefe-Gale Storm	Oct., '49	79m	Oct. 8	41	A	A-2	Good
Abbott & Costello Meet the Killer, Boris Karloff (702)	Univ. Abbott-Costello-Karloff	Aug., '49	84m	Aug. 6	4706	AY	A-1	Fair
Across the Rio Grande (4863)	Mono. Jimmy Wakely-Cannonball Taylor	May 15, '49	55m	May 7	(S)4600	AYC	A-1	
Adam and Evelyn (Brit.)	Univ. Stewart Granger-Jean Simmons	Not Set	92m	Nov. 26	98			Good
Adam's Rib (7)	MGM Spencer Tracy-Katharine Hepburn	Nov. 18, '49	101m	Nov. 5	73	A or AY	A-2	Excellent
Adventure in Baltimore (920)	RKO Robert Young-Shirley Temple	Apr. 19, '49	89m	Mar. 26	4549	AYC	A-1	Good
Adventures of Ichabod & Mr. Toad, The (color) (093)	RKO Walt Disney Feature	Oct. 1, '49	68m	Aug. 27	4730	AYC	A-1	Excellent
Africa Screams	UA Bud Abbott-Lou Costello	May 27, '49	79m	May 7	4597	AYC or AY	A-1	Good
Against the Wind (Brit.) (965)	EL Robert Beatty-Simone Signoret	Sept., '49	95m	May 28	4626	AYC	B	Good
Air Hostess (120)	Col. Gloria Henry-Ross Ford	Aug. 25, '49	61m	Aug. 13	(S)4715		A-1	
Alias the Champ (817)	Rep. Robert Rockwell-Barbara Fuller	Oct. 15, '49	60m	Oct. 29	66		A-2	Good
Alimony (931)	EL John Beal-Martha Vickers	June 11, '49	71m	June 25	4659		B	Fair
All the King's Men	Col. Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A	B	Excellent
Always Leave Them Laughing (908)	WB Milton Berle-Virginia Mayo	Nov. 26, '49	116m	Nov. 26	97	AYC	B	Very Good
Amazing Mr. Beecham, The	EL Cecil Parker-A. E. Matthews	Not Set	85m	Dec. 31	137			Good
Ambush	MGM Robt. Taylor-John Hodiak-Arlene Dahl	Jan. 13, '50	89m	Dec. 24	129		A-1	Very Good
And Baby Makes Three (229)	Col. Robert Young-Barbara Hale	Dec., '49	84m	Dec. 3	105	A	B	Average
Angels in Disguise (4818)	Mono. Leo Gorcey-Huntz Hall	Sept. 25, '49	63m	Nov. 26	98	AYC	A-2	Fair
Anna Lucasta (148)	Col. Paulette Goddard-Oscar Homolka	Aug., '49	86m	July 16	4682	A	B	Very Good
Any Number Can Play (930)*	MGM Clark Gable-Alexis Smith	July, '49	102m	June 4	4633	A	A-2	Good
Apache Chief (4824)	Lippert A. Curtis-R. Hayden-C. Thurston	Nov. 4, '49	60m	Oct. 22	59			Fair
Arctic Fury (011)	RKO Del Cambre-Eve Miller	Oct. 1, '49	61m	Oct. 1	34	AYC	A-1	Good
Arctic Manhunt (695)	Univ. Mikel Conrad-Carol Thurston	May, '49	69m	May 7	(S)4600		A-1	
Arson, Inc. (4819)	Lippert Robert Lowery-Anne Gwynne	June 24, '49	65m	May 7	4598		A-1	Good
BACKFIRE	WB Viveca Lindfors-Edmund O'Brien	Feb. 11, '50		July 16	(S)4682		A-2	
Bagdad (color) (903)	Univ. M. O'Hara-P. Christian-V. Price	Nov., '49	82m	Nov. 26	97		A-2	Good
Bandit King of Texas (867)	Rep. Allan "Rocky" Lane-Eddy Waller	Aug. 29, '49	60m	Oct. 8	41	AYC		Good
Bandits of El Dorado (268)	Col. Chas. Starrett-Smiley Burnette	Oct. 20, '49	56m	Nov. 5	(S)75	AYC	A-1	
Barbary Pirate (212)	Col. Donald Woods-Trudy Marshall	Nov. 10, '49	65m	Aug. 13	4714	AY	A-2	Fair
Barkleys of Broadway, The (color) (925)*	MGM Fred Astaire-Ginger Rogers	May, '49	109m	Apr. 16	4573	AYC	A-2	Excellent
Battleground (Special)	MGM Van Johnson-John Hodiak	Jan. 20, '50	118m	Oct. 1	33	AY	A-1	Superior
Beautiful Blonde From Bashful Bend, The (color) (916)	20th-Fox Betty Grable-Cesar Romero	June, '49	77m	May 28	4626	AY	B	Fair
Beyond the Forest (906)	WB Bette Davis-Joseph Cotten	Oct. 22, '49	96m	Oct. 22	59	A	B	Average
Big Cat, The (color) (928)	EL Lon McCallister-Peggy Ann Garner	May, '49	75m	Apr. 30	4590	AY or A	B	Good
Big Steal, The (001)	RKO Robert Mitchum-Jane Greer	July 1, '49	71m	June 18	4649	AY	A-2	Fair
Big Wheel, The	UA Mickey Rooney-Thomas Mitchell	Nov. 4, '49	92m	Nov. 5	73	AY	B	Very Good
Black Book, The (926) (form. Reign of Terror)	EL Robert Cummings-Arlene Dahl	Aug., '49	89m	May 21	4617		A-2	Good
Black Magic	UA Orson Welles-Nancy Guild	Aug. 19, '49	105m	Aug. 20	4721		B	Very Good
Black Midnight (4805)	Mono. Roddy McDowall-Damian O'Flynn	Oct. 2, '49	66m	Sept. 10	(S)11	AYC	A-1	
Black Shadows (944)	EL African Travelogue	July 29, '49	62m	Oct. 1	34			Average
Blazing Trail, The (162)	Col. Charles Starrett-Smiley Burnette	July 5, '49	56m	Aug. 13	4714		A-1	Good
Blind Goddess (Brit.)	Univ. Eric Portman-Anne Crawford	June, '49	88m	July 2	4666	A	A-2	Fair
Blondie Hits the Jackpot (205)	Col. Penny Singleton-Arthur Lake	Oct. 6, '49	66m	Oct. 8	(S)42	AYC	A-1	
Blood on the Moon (909)	RKO Robert Mitchum-Jane Greer	July 1, '49	88m	Nov. 13	4382	AY	A-2	Good
Blue Lagoon (Brit.) (color) (704)	Univ. Jean Simmons-Donald Houston	Aug., '49	101m	Aug. 6	4706	AY	A-2	Good
Bodyhold (216)	Col. Willard Parker-Lola Albright	Not Set	63m	Dec. 24	130	A	A-2	Fair
Bomba on Panther Island (4807)	Mono. Johnny Sheffield-Allene Roberts	Dec. 18, '49		Dec. 3	(S)106			
Border Incident (5)	MGM George Murphy-Ricardo Montalban	Oct. 28, '49	92m	Aug. 27	4730	A	B	Very Good
Brand of Fear (4864)	Mono. Jimmy Wakely-Gail Davis	July 10, '49	56m	July 9	(S)4675		A-1	
Bride for Sale (068)	RKO Robert Young-Claudette Colbert	Nov. 12, '49	87m	Oct. 22	58	AY	A-2	Good
Bride of Vengeance (4816)	Para. John Lund-Paulette Goddard	May 6, '49	91m	Apr. 2	4557	AY or A	B	Good
Brimstone (814) (color)	Rep. Rod Cameron-Adrian Booth	Aug. 15, '49	90m	Aug. 20	4722	AYC	A-1	Good
CALAMITY Jane and Sam Bass (color) (699)	Univ. Yvonne DeCarlo-Howard Duff	July, '49	85m	June 4	4633	AY	B	Good

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				(S) = synopsis Issue	Page	Nat'l Groups	L of D.	Herald Review	
Canadian Pacific (color) (908)	20th-Fox	Randolph Scott-Jane Wyatt	Apr., '49	95m	Mar. 12	4529	AY	A-1	Very Good
Canterbury Tale, A (Brit.) (959)	EL	Eric Portman-Kim Hunter	June, '49	93m	Jan. 29	4478		A-2	Fair
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	97m	Nov. 5	74		A-2	Very Good
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Jan. 28, '50		Sept. 10	(S)10		A-2	
Challenge to Lassie (color) (10)	MGM	Edmund Gwenn-Donald Crisp	Dec. 16, '49	76m	Oct. 22	58	AYC	A-1	Good
Champion*	UA	Kirk Douglas-Marilyn Maxwell	May 20, '49	99m	Mar. 19	4537	A	B	Very Good
Chicago Deadline (4905)*	Para.	Alan Ladd-Donna Reed	Nov. 11, '49	87m	Aug. 13	4713	AY	A-2	Good
Chinatown at Midnight	Col.	Hurd Hatfield-Jean Willes	Jan. 19, '50	67m	Nov. 26	98	AYC	A-2	Fair
Christopher Columbus (Brit.) (color) (708)	Univ.	Fredric March-Florence Eldridge	Oct., '49	104m	Oct. 15	49	AYC		Good
Cinderella (color)	RKO	Walt Disney Characters	Mar. 11, '50	75m	Dec. 17	121			Excellent
City Across the River (694)*	Univ.	Peter Fernandez-Al Wilks	May, '49	90m	Mar. 5	4523	A	A-2	Good
C-Man	FC	Dean Jagger-John Carradine	May, '49	75m	Apr. 23	4581		B	Good
Colorado Territory (824)*	WB	Loel McCrea-Virginia Mayo	June 11, '49	94m	May 21	4617	A	B	Good
Come to the Stable (922)*	20th-Fox	Joretta Young-Celeste Holm	Sept., '49	94m	June 25	4657	AY	A-1	Very Good
Connecticut Yankee in King Arthur's Court (color) (4814)*	Para.	Bing Crosby-Rhonda Fleming	Apr. 22, '49	107m	Feb. 26	4513	AYC	A-1	Excellent
Conspirator (Brit.)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Oct. 1	(S)35	AYC or AY	A-2	
Cowboy and the Indians, The (184)	Col.	Gene Autry-Sheila Ryan	Sept., '49	70m	Nov. 5	75	AYC	A-1	Good
Crime Doctor's Diary, The (109)	Col.	Warner Baxter-Stephen Dunne	June 9, '49	61m	Mar. 26	4550			Average
Crooked Way, The	UA	John Payne-Ellen Drew	Apr. 22, '49	89m	May 7	4598		B	Good
DANCING in the Dark (color) (001)	20th-Fox	W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2	Very Good
Dangerous Profession, A (014)	RKO	Geo. Raft-Pat O'Brien-Ella Raines	Nov. 26, '49	79m	Oct. 22	59	A	A-2	Fair
Daybreak (Brit.)	Univ.	Eric Portman-Ann Todd	Not Set	82m	July 9	4673		B	Fair
Deadly Is the Female	UA	John Dall-Peggy Cummins	Jan. 21, '50	87m	Nov. 5	74	A	B	Good
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81		A-1	Very Good
Dedee (French)	EL	Bernard Blier-Simone Signoret	Aug., '49	90m	May 14 (Her.)	39		C	
Deputy Marshal (4905)	Lippert	Jon Hall-Frances Langford	Oct. 28, '49	72m	Oct. 15	49		A-1	Good
Devil's Henchmen, The (110)	Col.	Warner Baxter-Mary Beth Hughes	Sept. 15, '49	69m	Oct. 29	66		A-2	Fair
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Not Set	83m	Dec. 31	137		A-2	Excellent
Doctor and the Girl, The (3)	MGM	G. Ford-C. Coburn-G. De Haven	Sept. 23, '49	98m	Sept. 17	17	A	A-2	Very Good
Don't Take It to Heart (Brit.) (939)	EL	Richard Greene-Patricia Medina	June, '49	90m	Jan. 22	4470	AY	A-1	Fair
Doolins of Oklahoma, The (147)	Col.	Randolph Scott-George Macready	July, '49	90m	June 4	4633	AY	A-2	Good
Down Dakota Way (843) (color)	Rep.	Roy Rogers-Dale Evans	Sept. 9, '49	67m	Sept. 10	10	AYC	A-1	Good
Down Memory Lane (005)	EL	B. Crosby-W. Fields-G. Swanson	Aug., '49	72m	Sept. 17	17		A-1	Very Good
EAGLE and the Hawk, The (4916)	Para.	John Payne-Rhonda Fleming	Apr., '50		Dec. 17	(S)123			
East Side, West Side (14)	MGM	James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122		B	Good
Easy Living (003)	RKO	Victor Mature-Lucille Ball	Sept. 3, '49	77m	Aug. 20	4722		A-2	Good
Easy Money (Brit.) (962)	EL	Jack Warner-Greta Gynt	Aug., '49	94m	Feb. 12	4493		B	Good
Edward, My Son (Brit.) (926)	MGM	Spencer Tracy-Deborah Kerr	June, '49	112m	Apr. 30	4589	A	B	Very Good
El Paso (color) (4815)	Para.	John Payne-Gail Russell	Apr. 1, '49	101m	Mar. 5	4523	A	B	Good
Everybody Does It (926)	20th-Fox	Paul Douglas-Linda Darnell	Nov., '49	98m	Sept. 3	1	AYC	A-2	Excellent
FALLEN Idol, The (Brit.)	SRO	Ralph Richardson-Michele Morgan	Nov., '49	94m	Oct. 8	41		B	Very Good
Fan, The (914)	20th-Fox	Jeanne Crain-George Sanders	May, '49	79m	Apr. 2	4557	A	A-2	Good
Farwell to Arms (909)	WB	Helen Hayes-Gary Cooper (reissue)	Dec. 10, '49	78m	Dec. 10	115		B	
Father Was a Fullback (925)	20th-Fox	Fred MacMurray-Maureen O'Hara	Oct., '49	84m	Aug. 20	4721	AYC	A-2	Very Good
Faudin' Rhythm (252)	Col.	Eddy Arnold-Gloria Henry	Dec., '49		Dec. 17	(S)123	AYC	A-1	
Fighting Fools (4816)	Mono.	Leo Gorcey-Huntz Hall	Apr. 17, '49	68m	June 4	4634			Average
Fighting Kentuckian, The (4902)	Rep.	John Wayne-Vera Ralston	Oct. 5, '49	100m	Sept. 17	18	AYC	A-2	Good
Fighting Man of the Plains (930) (color)	20th-Fox	Randolph Scott-Jane Nigh	Dec., '49	94m	Oct. 15	50	AY	B	Good
Fighting Redhead, The (955) (color)	EL	Jim Bannon-Peggy Stewart	Oct., '49	55m	Oct. 8	42			Fair
File on Thelma Jordan (See Thelma Jordan)									
Flame of Youth (816)	Rep.	Barbara Fuller-Ray McDonald	Sept. 22, '49	60m	Oct. 1	34	AYC	A-2	Average
Flaming Fury (812)	Rep.	Roy Roberts-George Cooper	July 28, '49	60m	July 16	4681		A-1	Good
Flamingo Road (821)	WB	Joan Crawford-Zachary Scott	Apr. 30, '49	96m	Apr. 9	4565		B	Excellent
Follow Me Quietly (006)	RKO	William Lundigan-Dorothy Patrick	July 14, '49	59m	July 16	4681	AYC	A-2	Fair
Forbidden Street, The (Brit.) (904)	20th-Fox	Dana Andrews-Maureen O'Hara	June, '49	91m	May 7	4597	A	B	Good
Forgotten Women (4813)	Mono.	Elyse Knox-Edward Norris	July 17, '49	65m	July 16	4681		B	Average
Fountainhead, The (827)*	WB	Gary Cooper-Patricia Neal	July 2, '49	114m	June 25	4658	A	B	Good
Francis	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	91m	Dec. 17	121			Excellent
Free for All (901)	Univ.	Robert Cummings-Ann Blyth	Nov., '49	83m	Nov. 5	75	AYC	A-1	Average
Frontier Investigator (865)	Rep.	Allan "Rocky" Lane-Eddy Waller	May 2, '49	60m	May 28	4627		A-1	Average
Frontier Outpost	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '49	65m	Dec. 17	(S)123	AYC	A-1	
GAL Who Took the West, The (color) (706)	Univ.	Yvonne De Carlo-Chas. Coburn	Sept., '49	84m	Sept. 17	18	AY	A-2	Fair
Gay Amigo, The	UA	Duncan Renaldo-Leo Carrillo	May 13, '49	62m	May 28	4627			Average
Girl from Jones Beach, The (828)*	WB	Ronald Reagan-Virginia Mayo	July 16, '49	78m	June 25	4658	AY	B	Very Good
Girl in the Painting, The (Brit.) (723)	Univ.	Mai Zetterling-Robert Beatty	Aug. 20, '49	90m	July 30	4697	AY	A-1	Very Good
Give Us This Day (Brit.)	EL	Sam Wanamaker-Lea Padovani	Jan., '50	120m	Dec. 17	122	A	A-2	Good
Glass Mountain, The (Brit.) (012)	EL	Valentina Cortesa-Dulcie Gray	Nov., '49	90m	Jan. 7	146			Good
Golden Stallion, The (color) (844)	Rep.	Roy Rogers-Dale Evans	Nov. 15, '49	67m	Oct. 29	65	AYC	A-1	Very Good
Grand Canyon (4822)	Lippert	Richard Arlen-Mary Beth Hughes	Aug. 12, '49	65m	Sept. 3	2		A-1	Good
Great Dan Patch, The	UA	Dennis O'Keefe-Gail Russell	July 22, '49	94m	July 23	4689	AYC	B	Good
Great Gatsby, The (4820)*	Para.	Alan Ladd-Betty Field	Aug. 5, '49	91m	Apr. 30	4591	A	B	Average
Great Lover, The (4909)	Para.	Bob Hope-Rhonda Fleming	Dec. 28, '49	80m	Sept. 17	17	AYC	A-2	Very Good
Great Rupert, The	EL	Jimmy Durante-Terry Moore	Feb., '50	86m	Jan. 7	145			Very Good
Great Sinner, The (923)	MGM	Gregory Peck-Ava Gardner	Aug. 5, '49	110m	July 2	4665	A	A-2	Very Good
Guilty Bystander	FC	Zachary Scott-Faye Emerson	Jan., '50		Dec. 31	(S)138			
Guilty of Treason	EL	C. Bickford-P. Kelly-B. Granville	Feb. 8, '50	86m	Jan. 7	146		A-1	Very Good
HAMLET (Brit.) (Spcl.)*	U-I	Laurence Olivier-Jean Simmons	Not Set	153m	July 3 Herald(17)		AY	A-2	
Hasty Heart, The (913)	WB	Ronald Reagan-Patricia Neal	Jan. 14, '50	99m	Dec. 10	113		A-1	Excellent
Hatchet Man, The (910)	WB	Edw. G. Robinson-Lor. Young (reissue)	Dec. 10, '49	74m	Dec. 10	115			
Haunted Trails (4843)	Mono.	Whip Wilson-Andy Clyde	Aug. 21, '49	60m	Aug. 13	(S)4715	AYC	A-1	
Heiress, The (4821)	Para.	Olivia de Havilland-Montgomery Cliff	Jan., '50	120m	Sept. 10	9	A or AY	A-2	Superior

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				(S)= synopsis Issue	Page		L. of D.		
Hellfire (color) (811)	Rep. William Elliott-Marie Windsor	June 26, '49	90m	June 11	4641	AY	A-2	Good	
Her Man Gilbey (Brit.)	Univ. Michael Wilding-Lilli Palmer	June, '49	77m	June 11	4641			Fair	
Hidden Room, The (Brit.) (011)	EL Robert Newton-Sally Gray	Oct., '49	98m	Nov. 12	(S)82	A	A-2		
Hold That Baby (4817)	Mono. Leo Gorcey-Huntz Hall	June 26, '49	64m	Aug. 13	4714	AYC	A-1	Good	
Holiday Affair (013)	RKO Robert Mitchum-Janet Leigh	Dec. 24, '49	87m	Nov. 19	89	AYC	A-1	Very Good	
Holiday in Havana (217)	Col. Desi Arnaz-Mary Hatcher	Oct. 13, '49	73m	Oct. 8	(S)42	AYC	B		
Holiday Inn (4907)	Para. Bing Crosby-Fred Astaire (reissue)	Dec. 2, '49	101m	Nov. 19	91				
Hollywood Varieties (4916)	Lippert Rob't Alde-Peggy Stewart & others	Jan. 14, '50	60m	Jan. 7	146			Fair	
Home in San Antonio (152)	Col. Roy Acuff-Jacqueline Thomas	Apr. 15, '49	62m	Mar. 19	(S)4542		A-1		
Home of the Brave*	UA Douglas Dick-Steve Brodie	June 17, '49	85m	Apr. 30	4590	AY or A	A-1	Excellent	
Homicide (817)	WB Robert Douglas-Helen Westcott	Apr. 2, '49	77m	Mar. 12	4530		A-2	Good	
Honeymoon for Five (4911)	Mono. Joe Kirkwood-Leon Errol	Feb. 5, '50		Dec. 31	(S)138				
Horsemen of the Sierra (163)	Col. Lucille Ball-William Holden	Sept. 22, '49	56m	Dec. 3	(S)106	AYC			
House Across the Street, The (902)	WB Wayne Morris-Janis Paige	Sept. 10, '49	69m	Aug. 20	4722	AYC	A-2	Average	
House of Strangers (919)	20th-Fox Richard Conte-Susan Hayward	July, '49	101m	June 18	4649	A	A-2	Excellent	
ICHABOD and Mr. Toad (See Adventures of)									
I Cheated the Law (905)	20th-Fox Tom Conway-Steve Brodie	Apr., '49	64m	Jan. 15	4461		A-2	Average	
Illegal Entry (698)	Univ. Howard Duff-Marta Toren	June, '49	84m	June 11	4641	AY	A-1	Good	
I Married a Communist (008)	RKO Laraine Day-Robert Ryan	Jan. 14, '50	73m	Sept. 24	26	AY	A-2	Good	
Impact	UA Brian Donlevy-Ella Raines	Apr. 1, '49	111m	Mar. 19	4538	AY	B	Good	
Indian Scout	UA George Montgomery-Ellen Drew	Jan. 7, '50		Nov. 26	(S)98				
Inspector General, The (color) (912)	WB Danny Kaye-W. Slezak-Barbara Bates	Dec. 31, '49	102m	Nov. 19	89	AYC	A-1	Very Good	
In the Good Old Summertime* (color) (932)	MGM Judy Garland-Van Johnson	July, '49	102m	June 25	4657	AYC	A-1	Excellent	
Intruder in the Dust (9)	MGM David Brian-Claude Jarman, Jr.	Dec. 2, '49	87m	Oct. 15	49	AY	A-1	Very Good	
It Happens Every Spring (917)	20th-Fox Ray Milland-Jean Peters	June, '49	87m	May 7	4597	AYC	A-1	Very Good	
It's a Great Feeling (color) (831)*	WB Dennis Morgan-Jack Carson	Aug. 20, '49	85m	July 30	4697	AYC	A-2	Very Good	
I Was a Male War Bride (923)*	20th-Fox Cary Grant-Ann Sheridan	Sept., '49	105m	Aug. 13	4713	A	B	Very Good	
JIGGS & Maggie in Jackpot Jitters (4812)	Mono. Joe Yule-Renie Riano	Sept. 11, '49	67m	Sept. 3	1	AYC	A-1	Good	
Jean of Arc (color) (963)*	RKO Ingrid Bergman-Jose Ferrer	July 29, '50	145m	Oct. 30	4366	AY	A-1	Superior	
Joe Palooka in Counterpunch (4808) (form. Return Bout)	Mono. Joe Kirkwood-Leon Errol	Aug. 14, '49	74m	July 9	(S)4675	AYC	A-1		
Johnny Allegro (146)	Col. George Raft-Nina Foch	June, '49	81m	May 28	4626	AY	A-2	Good	
Johnny Holiday	UA William Bendix-Allen Martin, Jr.	Feb. 18, '50	94m	Dec. 17	122			Good	
Johnny Stool Pigeon (700)	Univ. Howard Duff-Shelley Winters	July, '49	75m	July 16	4681	AY	A-2	Good	
Jolson Sings Again (color)* (221)	Col. Larry Parks-Barbara Hale	Not Sat	96m	Aug. 13	4713	AYC	B	Very Good	
Judge Steps Out, The (924)	RKO Alexander Knox-Ann Sothern	June 11, '49	91m	May 14	4610	AY or A	A-2	Fair	
KAZAN (102)	Col. Stephen Dunne-Lois Maxwell	July 14, '49	65m	June 25	4658	AY	A-2	Very Good	
Kid from Cleveland, The (4901)	Rep. George Brent-Lynn Bari	Sept. 5, '49	89m	Sept. 10	9	AY	A-1	Good	
Kiss for Corliss, A	UA Shirley Temple-David Niven	Apr. 8, '50	88m	Oct. 22	58	AYC	B	Very Good	
Knock on Any Door (141)*	Col. Humphrey Bogart-John Derek	Apr., '49	100m	Feb. 26	4513		A-2	Very Good	
LADY Eve, The (4908)	Para. Barbara Stanwyck-Henry Fonda (reissue)	Dec. 2, '49	95m	Oct. 8	42				
Lady Gambles, The (693)	Univ. Barbara Stanwyck-Robert Preston	May, '49	99m	May 14	4609	A	A-2	Good	
Lady Takes a Sailor, The (911)	WB Jane Wyman-Dennis Morgan	Dec. 24, '49	99m	Dec. 3	105	AYC	B	Very Good	
Laramie (183)	Col. Charles Starrett-Smiley Burnette	May 19, '49	55m	Oct. 29	66	AYC	A-1	Fair	
Last Bandit, The (color) (806)	Rep. William Elliott-Adrian Booth	Apr. 25, '49	80m	Mar. 12	4530		A-2	Good	
Lawless Code (4866)	Mono. Jimmy Wakely-Cannonball Taylor	Dec. 4, '49	58m	Oct. 8	(S)42		A-1		
Law of the Barbary Coast (115)	Col. Gloria Henry-Stephen Dunne	July 21, '49	65m	July 2	(S)4667		A-2		
Law of the Golden West (852)	Rep. Monty Hale-Gail Davis	May 9, '49	60m	May 28	4627		A-1	Average	
Leave It to Henry (4827)	Mono. Raymond Walburn-Walter Catlett	June 12, '49	57m	May 28	4626	AYC		Good	
Legion of Lost Flyers	Realert Wm. Lundigan-Jack Carson (reissue)	Sept., '49	63m	Dec. 10	115				
Letter of Introduction, A	EL Edgar Bergen-Adolphe Menjou (reissue)	Oct., '49	103m	Nov. 19	91				
Little Women (color) (922)*	MGM J. Allyson-M. O'Brien-E. Taylor	Apr., '49	121m	Feb. 26	4514	AYC	A-1	Good	
Lone Wolf and His Lady (123)	Col. Ron Randell-June Vincent	Aug. 11, '49	60m	Apr. 9	4566			Average	
Look for the Silver Lining (color) (829)*	WB June Haver-Ray Bolger	July 30, '49	106m	June 25	4658	AYC	A-1	Very Good	
Lost Boundaries*	FC Beatrice Pearson-Mel Ferrer	Aug., '49	97m	July 2	4665	AYC	A-1	Very Good	
Lost One, The (La Traviata)	Col. Nelly Corradi-Cino Mattera	May, '49	84m	Apr. 17	4125	AY	A-2	Good	
Lost Tribe, The (144)	Col. Johnny Weissmuller-Myrna Dell	May, '49	72m	Apr. 30	4591		A-1	Average	
Loveable Cheat, The	FC Charles Ruggles-Peggy Ann Garner	Apr. 15, '49	74m	Apr. 2	4558		A-2	Fair	
Love Happy	UA Marx Bros.-Ilona Massey	Aug. 5, '49	91m	Sept. 24	26	AYC	B	Fair	
Lust for Gold (145)	Col. Ida Lupino-Glenn Ford	June, '49	90m	May 28	4625	AY	B	Good	
MA and Pa Kettle (692)	Univ. Marjorie Main-Percy Kilbride	Apr. 1, '49	75m	Apr. 2	4557	AYC	A-1	Good	
Madame Bovary (931)*	MGM Jennifer Jones-Louis Jourdan	Aug., '49	115m	Aug. 6	4705	A	A-2	Good	
Make Believe Ballroom (105)	Col. Jerome Courtland-Virginia Welles	May 26, '49	79m	Apr. 30	4590	AYC	A-1	Fair	
Malaya	MGM Spencer Tracy-James Stewart	Feb. 6, '50	98m	Dec. 3	105	AYC		Average	
Manhandled (4817)	Para. Dorothy Lamour-Dan Duryea	June 10, '49	96m	Apr. 16	4573	A	B	Excellent	
Manhattan Angel (116)	Col. Gloria Jean-Ross Ford	Mar. 17, '49	68m	Dec. 4	4407		A-2	Fair	
Man on the Eiffel Tower, The (color)	RKO C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A		Very Good	
Mary Ryan, Detective	Col. Marsha Hunt-John Littel	Jan. 5, '50	67m	Nov. 12	82	AYC	A-2	Fair	
Masked Raiders (012)	RKO Tim Holt-Marjorie Lord	Oct. 15, '49	60m	Oct. 1	34	AYC	A-1	Fair	
Massacre River (AA9)	Mono. Guy Madison-Rory Calhoun	June 26, '49	78m	Apr. 9	4566	AY	A-2	Good	
Masterminds (4819)	Mono. Leo Gorcey-Huntz Hall	Nov. 27, '49		Nov. 19	(S)91		A-1		
Mighty Joe Young (061)	RKO Ben Johnson-Terry Moore	July 23, '49	94m	May 28	4625	AY	A-1	Good	
Miss Grant Takes Richmond (222)	Col. Lucille Ball-Wm. Holden	Oct., '49	87m	Oct. 1	34	AY	A-2	Excellent	
Mississippi Rhythm (4810)	Mono. Jimmie Davis-Veda Ann Borg	May 29, '49	68m	May 14	(S)4611		A-1		
Montana (color)	WB Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	145		A-1	Good	
Mother Didn't Tell Me (006) (form. Oh, Doctor)	20th-Fox Dorothy McGuire-Wm. Lundigan	Mar., '50		Nov. 19	(S)91				
Mr. Belvedere Goes to College (913)*	20th-Fox Clifton Webb-Shirley Temple	May, '49	83m	Apr. 9	4566	AYC	A-2	Very Good	
Mr. Perrin and Mr. Trail (Brit.) (924)	EL Marius Goring-David Farrar	July, '49	91m	Dec. 25	4434		A-1	Very Good	
Mr. Soft Touch (149)	Col. Glenn Ford-Evelyn Keyes	Sept., '49	93m	Aug. 6	4705	AYC	A-1	Good	
Mrs. Mike	UA Dick Powell-Evelyn Keyes	Dec. 23, '49	99m	Dec. 24	129	A	A-2	Very Good	
Mutineers, The (101)	Col. Jon Hall-Adele Jergens	Apr. 22, '49	60m	May 7	4599		A-1	Fair	

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My Brother Jonathan (Brit.) (AA13) Mono.	Michael Denison-Dulcie Gray	June 1,'49	102m	June 4	(S)4634	A or AY	A-2	Fair
My Brother's Keeper (Brit.) (964)	Jack Warner-Jane Hylton	July,'49	97m	Feb. 19	4506		A-2	Fair
My Dream Is Yours (color) (820)	Jack Carson-Doris Day	Apr. 16,'49	101m	Mar. 19	4537	AY or AYC	A-2	Very Good
My Foolish Heart (069)	Susan Hayward-Dana Andrews	Jan. 21,'50	99m	Oct. 22	58	A	B	Excellent
My Friend Irma (4903)*	John Lund-Diana Lynn-Marie Wilson	Oct. 14,'49	103m	Aug. 20	4721	AYC	A-2	Very Good
Mysterious Desperado, The (007)	Tim Holt-Richard Martin	Sept. 10,'49	61m	Aug. 27	4731	AYC	A-1	Fair
NANCY Goes to Rio (color)	A. Sothern-J. Powell-B. Sullivan	Mar. 10,'50		Dec. 31	(S)138			
Navajo Trail Raiders (868)	Allan "Rocky" Lane-Eddy Waller	Oct. 15,'49	60m	Oct. 22	59	AYC	A-1	Fair
Neptune's Daughter (color) (927)*	Red Skelton-Esther Williams	June,'49	93m	May 21	4617	AY	B	Good
Night Unto Night (822)	Viveca Lindfors-Ronald Reagan	May 14,'49	84m	Apr. 23	4581	AY	A-2	Good
Not Wanted	Sally Forrest-Keefe Brasselle	July,'49	94m	June 25	4658	AY	B	Fair
OH, You Beautiful Doll (color) (927)	20th-Fox Mark Stevens-June Haver	Nov.,'49	93m	Sept. 24	26	AYC	A-2	Very Good
Oliver Twist (Brit.) (828)	EL John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219			
Omoio Omoio (4818)	Lippert Ron Randall-Devera Burton	June 10,'49	58m	July 9	4673		A-2	Fair
Once More, My Darling (703)	Univ. Robert Montgomery-Ann Blyth	Aug.,'49	94m	July 30	4698	AY	A-2	Good
Once Upon a Dream (Brit.) (942)	EL Googie Withers-Griffith Jones	Sept.,'49	87m	July 9	4673	A	A-2	Good
One Last Fling (831)	WB Alexis Smith-Zachary Scott	Aug. 6,'49	64m	July 9	4673		A-2	Fair
One Woman's Story (Brit.) (697)	Univ. Ann Todd-Claude Rains	June,'49	86 1/2m	May 21	4617	AY	B	Average
On the Town (color) (11)	MGM Gene Kelly-F. Sinatra-Betty Garrett	Dec. 30,'49	98m	Dec. 10	113	AYC	A-2	Excellent
Outcasts of the Trail (853)	Rep. Monty Hale-Jeff Donnell	June 8,'49	59m	Sept. 3	2			Fair
Outlaw, The (066)	RKO Jack Buettel-Jane Russell	Jan. 7,'50	103m	Dec. 31	138		B	Poor
Outpost in Morocco	UA George Raft-Marie Windsor	May 2,'49	92m	Mar. 26	4549	AY	B	Good
PAID in Full (4915)	Para. Robert Cummings-Lizabeth Scott	Mar.,'50	105m	Dec. 24	130			Fair
Passport to Pimlico (Brit.) (010)	EL Stanley Holloway-Betty Warren	Dec.,'49	72m	Oct. 8	41	AYC		Good
Pinky* (931)	20th-Fox J. Crain-W. Lundigan-E. Barrymore	Nov.,'49	102m	Oct. 1	33	AYC or AY	A-2	Excellent
Pirates of Capri	FC Louis Hayward-Binnie Barnes	Dec. 1,'49	94m	Dec. 10	113		A-2	Good
Place of One's Own, A (Brit.) (961)	EL Margaret Lockwood-James Mason	Sept.,'49	94m	Feb. 19	4506	A	A-1	Good
Please Believe Me	MGM Deborah Kerr-Van Johnson	Not Set		Dec. 17	(S)123			
Port of New York (009)	EL Scott Brady-Richard Rober	Dec.,'49	79m	Dec. 3	106	A	A-2	Average
Portrait of Jennie	Selznick Jennifer Jones-Joseph Cotten	Apr. 22,'49	86m	Jan. 1	4441	AY	A-2	Very Good
Post Office Investigator (815)	Rep. Warren Douglas-Audrey Long	Sept. 1,'49	59m	Sept. 3	2	AYC		Good
Powder River Rustlers (4961)	Allan "Rocky" Lane-Eddie Waller	Nov. 25,'49		Nov. 19	(S)91		A-1	
Prince of Foxes (929)	20th-Fox Tyrone Power-Orson Welles	Dec.,'49	107m	Aug. 27	4729	AY or AYC	A-2	Excellent
Prince of the Plains (831)	Rep. Monte Hale-Paul Hurst	Apr. 8,'49	60m	Apr. 23	4581		A-1	Average
Prison Warden (209)	Col. Warner Baxter-Anna Lee	Dec. 8,'49	62m	Oct. 29	66	AY or AYC	A-2	Fair
Project X	FC Rita Colton-Keith Andes	Oct. 4,'49	60m	Nov. 12	81		A-2	Fair
QUARTET (Brit.) (915)	EL Basil Radford-Dick Bogarde	May,'49	120m	Feb. 26	4513	AY	B	Very Good
Quicksand	UA Mickey Rooney-Jeanne Cagney	Mar. 25,'50		Dec. 31	(S)138			
RANGE Justice (4855)	Mono. Johnny Mack Brown-Max Terhune	Aug. 7,'49	57m	July 16	(S)4682	AYC	A-1	
Ranger of Cherokee Strip (856)	Rep. Monte Hale-Paul Hurst	Nov. 4,'49	60m	Nov. 12	81	AYC	A-1	Good
Reckless Moment, The (223)	Col. James Mason-Joan Bennett	Nov.,'49	82m	Oct. 22	58	AY	B	Very Good
Red Canyon (color) (691)	Univ. Ann Blyth-George Brent	Apr.,'49	82m	Feb. 5	4485	AYC or AY	A-1	Very Good
Red Danube, The (4)	MGM W. Pidgeon-P. Lawford-E. Barrymore	Oct. 14,'49	119m	Sept. 24	25	AY	A-1	Very Good
Red Desert (4914)	Lippert Don Barry-Tom Neal	Dec. 17,'49	60m	Dec. 31	137			Good
Red, Hot and Blue (4906)	Para. Betty Hutton-Victor Mature	Nov. 25,'49	84m	July 2	4666	AYC	A-2	Fair-Good
Red Light	UA George Raft-Virginia Mayo	Sept. 16,'49	83m	Aug. 27	4731			Fair
Red Menace, The (830)	Rep. Robert Rockwell-Hanne Axman	Aug. 1,'49	87m	June 4	4634	AY	A-1	Good
Red Shoes, The (Brit.) (color) (Spcl.)	EL Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Renegades of the Sage (261)	Col. Charles Starrett-Smilely Burnette	Nov. 24,'49		Nov. 12	(S)82	AYC	A-1	
Riders in the Sky (250)	Col. Gene Autry-Gloria Henry	Nov.,'49	70m	Dec. 17	123	A or AY	A-1	Good
Riders of the Dusk (4844)	Mono. Whip Wilson-Andy Clyde	Nov. 13,'49	57m	Sept. 10	(S)11		A-1	
Riders of the Range (016)	RKO Tim Holt-Jacqueline White	Nov. 19,'49	61m	Oct. 29	66	AYC	A-1	Good
Riders of the Whistling Pines (183)	Col. Gene Autry-Patricia White	May,'49	70m	May 7	(S)4600		A-1	
Rim of the Canyon (186)	Col. Gene Autry-Nan Leslie	July,'49	70m	Sept. 10	10		A-1	Fair
Ringside (4820)	Lippert Don Barry-Tom Brown	July 14,'49	63m	July 23	4689		A-2	Good
Roaring Westward (4865)	Mono. Jimmy Wakely-Douglas Taylor	Sept. 18,'49	55m	July 16	(S)4682	AYC	A-1	
Roll, Thunder, Roll (color) (954)	EL Jim Bannon-Nancy Gates	Apr. 27,'49	58m	May 14	4610			Average
Rope of Sand (4902)*	Para. Burt Lancaster-Paul Henreid	Sept. 23,'49	104m	July 2	4666	A	B	Good
Roseanna McCoy (051)	RKO Farley Granger-Joan Evans	Aug. 20,'49	89m	Aug. 20	4722	AY	B	Good
Roughshod (926)	RKO Robert Sterling-Gloria Grahame	July 11,'49	88m	May 14	4609	A	A-2	Very Good
Rugged O'Riordans, The (907)	Univ. Michael Pate-Wendy Gibb	Jan.,'50	78m	Dec. 17	122	AYC		Very Good
Rustlers (923)	RKO Tim Holt-Richard Martin	May 14,'49	61m	Mar. 26	4550		A-1	Fair
Rusty Saves a Life (112)	Col. Ted Donaldson-Gloria Henry	Apr. 8,'49	67m	Mar. 19	(S)4542		A-1	
Rusty's Birthday (211)	Col. Ted Donaldson-John Litel-Ann Doran	Nov. 3,'49	60m	Dec. 3	(S)106	AYC	A-1	
SAMSON and Delilah (color)	Para. H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC	A-2	Excellent
San Antonio Ambush (855)	Rep. Monte Hale-Paul Hurst	Oct. 1,'49	60m	Oct. 15	50	AYC	A-1	Fair
Sand (See "Will James' Sand")								
Sands of Iwo Jima	Rep. John Wayne-Adele Mara-John Agar	Not Set	109m	Dec. 17	121		A-2	Excellent
Saraband (color) (Brit.) (921)	EL Stewart Granger-Joan Greenwood	May,'49	95m	Mar. 19	4538		B	Good
Satan's Cradle	UA Duncan Renaldo-Leo Carrillo	Oct. 7,'49	60m	Nov. 12	82	AYC		Fair
Savage Splendor (color) (004)	RKO Denis-Cotlow Expedition	Sept. 17,'49	60m	July 23	4689	AYC	A-2	Excellent
Scene of the Crime (933)	MGM Van Johnson-Gloria De Haven	Aug. 26,'49	95m	June 25	4657	AY	A-2	Excellent
Scott of the Antarctic (color) (Brit.) (920)	EL John Mills-Derek Bond	Apr. 20,'49	111m	Apr. 2	4557		A-1	Very Good
Secret Garden, The (color) (2)	MGM Margaret O'Brien-Dean Stockwell	Sept. 9,'49	92m	Apr. 30	4591	AYC	A-1	Good
Secret of St. Ives (103)	Col. Richard Ney-Vanessa Brown	June 30,'49	75m	Aug. 13	4714		A-2	Fair
Set-Up, The (921)	RKO Robert Ryan-Audrey Totter	Apr. 2,'49	72m	Mar. 26	4550		B	Good
Shadow on the Wall (for. Open Door)	MGM Ann Sothern-Zachary Scott	Not Set	84m	Nov. 12	(S)82		A-2	
Shadows of the West (4842)	Mono. Whip Wilson-Andy Clyde	July 24,'49	59m	July 30	(S)4699	AYC		
Shamrock Hill (930)	EL Peggy Ryan-Ray McDonald	May,'49	71m	Apr. 30	4590		A-1	Good
She Wore a Yellow Ribbon (color) (067)*	RKO John Wayne-Joanne Dru	Oct. 22,'49	103m	July 30	4697	AYC	A-1	Excellent
Side Street	MGM Farley Granger-Cathy O'Donnell	Apr. 10,'50	83m	Dec. 24	130		A-2	Good
Silent Dust (Brit.)	Mono. Stephen Murray-Beatrice Campbell	Dec. 29,'50	82m	Oct. 29	65	A	B	Good
Sky Dragon (4824)	Mono. Roland Winters-Keye Luke	May 1,'49	64m	May 7	4598			Good
Skyliner (4823)	Lippert Richard Travis-Pamela Blake	July 28,'49	60m	Aug. 6	4706		A-1	Good

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Slattery's Hurricane (921)	20th-Fox	Linda Darnell-Richard Widmark	Aug., '49	83m	Aug. 6	4705	A	A-2	Very Good
Sleeping Car to Trieste (Brit.) (922)	EL	Jean Kent-Albert Lieven	June, '49	95m	Mar. 26	4549		B	Good
Son of Billy the Kid (4816)	Lippert	Lash LaRue-Fuzzy St. John	Apr. 2, '49	65m	Mar. 19	(S)4542			
Song of Surrender (4904)	Para.	Wanda Hendrix-Claude Rains	Oct. 28, '49	93m	Sept. 17	18	AY	A-2	Fair
Sons of New Mexico	Col.	Gene Autry-Gail Davis	Jan., '50	70m	Dec. 31	137			Good
Sorrowful Jones (4818)*	Para.	Bob Hope-Lucille Ball	July 4, '49	88m	Apr. 16	4573	AY	A-2	Excellent
South of Death Valley (164)	Col.	Charles Starrett-Smilely Burnette	Aug. 18, '49	54m	Aug. 13	(S)4715		A-1	Fair
South of Rio (854)	Rep.	Monte Hale-Kay Christopher	July 22, '49	60m	Aug. 13	4714		A-1	Average
South Sea Sinner	Univ.	MacDonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146		B	Fair
Special Agent (4819)	Para.	William Eythe-Laura Elliot	July 22, '49	70m	May 7	4598	AY	A-1	Good
Spring in Park Lane (Brit.) (008)	EL	Anna Neagle-Michael Wilding	Nov., '49	91m	Sept. 24	25	AYC		Excellent
Square Dance Jubilee (4903)	Lippert	Don Barry-Mary Beth Hughes	Nov. 11, '49	79m	Nov. 19	90			Good
Stagecoach Kid (002)	RKO	Tim Holt-Richard Martin	June, '49	60m	June 18	4649	AY	A-1	Good
Stampede (AA14)	Mono.	Rod Cameron-Gale Storm	Aug. 28, '49	78m	Apr. 30	4589			Very Good
Story of G. I. Joe (006)	EL	B. Meredith-Robt. Mitchum	(reissue) Sept., '49	108m	Nov. 19	91			
Story of Molly X, The (902)	Univ.	June Havoc-John Russell	Nov., '49	82m	Nov. 12	81	A	A-2	Very Good
Story of Seabiscuit (color) (907)*	WB	S. Temple-B. Fitzgerald-L. McCallister	Nov. 12, '49	93m	Oct. 29	65	AYC	A-1	Very Good
Strange Bargain (010)	RKO	Martha Scott-Jeffrey Lynn	Oct. 22, '49	68m	Oct. 1	34	AY	A-2	Fair
Stratton Story, The (929)*	MGM	James Stewart-June Allyson	July, '49	106m	Apr. 23	4581	AYC	A-1	Excellent
Streets of Laredo (color) (4813)*	Para.	Macdonald Carey-William Holden	May 27, '49	92m	Feb. 12	4493	A	A-2	Average
Streets of San Francisco (810)	Rep.	Mae Clarke-Robert Armstrong	Apr. 15, '49	60m	May 7	4599		A-2	Fair
Sundowners, The (color)	EL	Robert Preston-Chill Wills	Jan., '50	90m	Dec. 31	(S)138			
Sun Never Sets, The	Realart	D. Fairbanks, Jr.-B. Rathbone	(reissue) Sept., '49	96m	Dec. 10	115			
Susanna Pass (color) (842)	Rep.	Roy Rogers-Dale Evans	Apr. 29, '49	67m	May 7	4598		A-1	Good
Sword in the Desert (709)	Univ.	Dana Andrews-Marta Toren	Oct., '49	100m	Aug. 27	4729	AY		Excellent
TAKE ME Out to the Ball Game (color) (921)*	MGM	G. Kelly-Frank Sinatra-Esther Williams	Apr., '49	93m	Mar. 12	4529	AYC	A-1	Excellent
Take One False Step (696)	Univ.	Wm. Powell-Shelley Winters	June, '49	94m	June 11	4641	A	A-2	Excellent
Tale of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC	A-1	Fair
Task Force (903) (part color)*	WB	Gary Cooper-Jane Wyatt	Sept. 24, '49	116m	Sept. 3	1	AY	A-1	Excellent
Talk It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	B	Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25, '49	95m	Nov. 19	90	A	B	Fair
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11, '49	114m	Oct. 22	57	A or AY	B	Excellent
That Midnight Kiss (color) (1)	MGM	Kathryn Grayson-Jose Iturbi	Sept. 2, '49	99m	Aug. 27	4730	AYC	A-1	Good
Thelma Jordan (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74		B	Good
There's a Girl in My Heart (AA16)	Mono.	Lee Bowman-Elyse Knox	Not Set	86m	Nov. 26	98		A-1	Good
They Live By Night (009)	RKO	Cathy O'Donnell-Farley Granger	Nov. 5, '49	95m	Sept. 24	25			Good
Thieves' Highway (924)	20th-Fox	Richard Conte-Valentina Cortese	Oct., '49	94m	Sept. 3	1	A	B	Good
Third Man, The (Brit.)	Selznick	Jos. Cotten-Valli-Orson Welles	Jan. 15, '50		Dec. 3	(S)106			
Threat, The (015)	RKO	Virginia Grey-Michael O'Shea	Dec. 1, '49	66m	Oct. 29	65	A	A-2	Good
Tight Little Island (Brit.)	Univ.	Basil Radford-Catherine Lacey	Not Set	81m	Nov. 19	90	A or AY	A-2	Good
Tokyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., '49	88m	Oct. 15	50	AY	B	Fair
Too Late for Tears	UA	Lisabeth Scott-Don DeFore	July 8, '49	99m	Apr. 9	4565			Good
Top O' the Morning (4901)*	Para.	Bing Crosby-Ann Blyth	Sept. 5, '49	98m	Aug. 6	4705	AYC	A-1	Very Good
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24, '49	64m	Nov. 19	91		A-1	Average
Trail of the Yukon (4820)	Mono.	Kirby Grant-Suzanne Dalbert	July 31, '49	67m	Aug. 6	4706		A-1	Fair
Trail's End (4853)	Mono.	Johnny Mack Brown-Max Terhune	Apr. 3, '49	55m	May 14	(S)4611		A-1	
Trapped (007)	EL	Lloyd Bridges-Barbara Payton	Oct., '49	78m	Oct. 1	34	AYC	A-1	Very Good
Treasure of Monte Cristo (4909)	Lippert	Glenn Langan-Adele Jergens	Oct. 14, '49	78m	Oct. 8	42		B	Fair
Trouble in Texas (064)	RKO	Tim Holt-Richard Martin	Aug., '49		Aug. 13	(S)4715			
Tucson (915)	20th-Fox	Jimmy Lydon-Penny Edwards	May, '49	65m	May 7	4599	AY	A-1	Average
Tuna Clipper (4804)	Mono.	Roddy McDowall-Elena Verdugo	Apr. 10, '49	77m	Mar. 19	4538	AYC	A-1	Very Good
Twelve O'Clock High (004)	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129		A-1	Excellent
UNDER Capricorn (color) (904)	WB	Ingrid Bergman-Joseph Cotten	Oct. 8, '49	117m	Sept. 10	9	AY	A-2	Excellent
Undercover Man (142)	Col.	Glenn Ford-Nina Foch	Apr., '49	85m	Mar. 26	4549		A-2	Very Good
Undertow	Univ.	Scott Brady-John Russell-Dorothy Hart	Dec., '49	70m	Dec. 3	105		A-2	Good
WATERLOO Road (Brit.) (940)	EL	John Mills-Stewart Granger	Aug., '49	75m	Jan. 29	4478		A-2	Fair
Weaker Sex, The (Brit.) (914)	EL	Ursula Jeans-Cecil Parker	Sept., '49	85m	June 4	4633	AYC	A-1	Good
Western Renegades (4856)	Mono.	Johnny Mack Brown-Max Terhune	Oct. 9, '49	56m	Sept. 10	(S)110	AYC	A-1	Fair
West of Eldorado (4854)	Mono.	Johnny Mack Brown-Max Terhune	June 5, '49	58m	May 7	(S)4600		A-1	Fair
We Were Strangers (143)	Col.	Jennifer Jones-John Garfield	May, '49	106m	Apr. 30	4589		B	Excellent
When Willie Comes Marching Home (003)	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145		A-2	Excellent
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B	Very Good
White Heat (901)*	WB	James Cagney-Virginia Mayo	Sept. 3, '49	114m	Aug. 27	4729	A	B	Excellent
Will James' Sand (color) (918)	20th-Fox	Mark Stevens-Coleen Gray	July, '49	77m	Apr. 30	4590	AYC	A-1	Very Good
Window, The (925)	RKO	Barbara Hale-Bobby Driscoll	May 21, '49	73m	May 14	4609	A	A-1	Very Good
Without Honor	UA	Laraine Day-Franchot Tone-Dane Clark	Oct. 21, '49	69m	Nov. 19	90	A	B	Good
Wolf Hunters (4821)	Mono.	Kirby Grant-Jan Clayton	Oct. 30, '49		Oct. 8	(S)42		A-1	
Woman Hater, (Brit.) (701)	Univ.	Stewart Granger-Edwige Feuillere	July, '49	69m	Sept. 3	2			Fair
Woman in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A	A-2	Very Good
Woman in the Hall, The (Brit.) (960)	EL	Jean Simmons-Ursula Jeans	Aug., '49	93m	Jan. 29	4478		A-2	Very Good
Wyoming Bandit (866)	Rep.	Allan "Rocky" Lane-Eddy Waller	July 15, '49	60m	July 30	4698	AYC	A-1	Fair
YES SIR, That's My Baby (color) (705)	Univ.	Donald O'Connor-Gloria De Haven	Sept., '49	82m	Aug. 13	4713	AYC	A-1	Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Feb. 25, '50		Dec. 31	(S)138			
Younger Brothers, The (color) (823)	WB	Wayne Morris-Janis Paige	May 28, '49	77m	May 7	4597		A-2	Good
You're My Everything (color) (920)*	20th-Fox	Anne Baxter-Dan Dailey	Aug., '49	94m	July 2	4665	AYC	A-1	Very Good
You Were Never Lovelier	Col.	Fred Astaire-Rita Hayworth	(reissue) Aug., '49	98m	Aug. 27	4731			
ZAMBA (004)	EL	Jon Hall-June Vincent	Sept., '49	75m	Oct. 15	50	AYC	A-1	Fair

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Nov. 29, 1949

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